FLEA-MARKET FEVER

INTERIORS • BY MARILYN BETHANY

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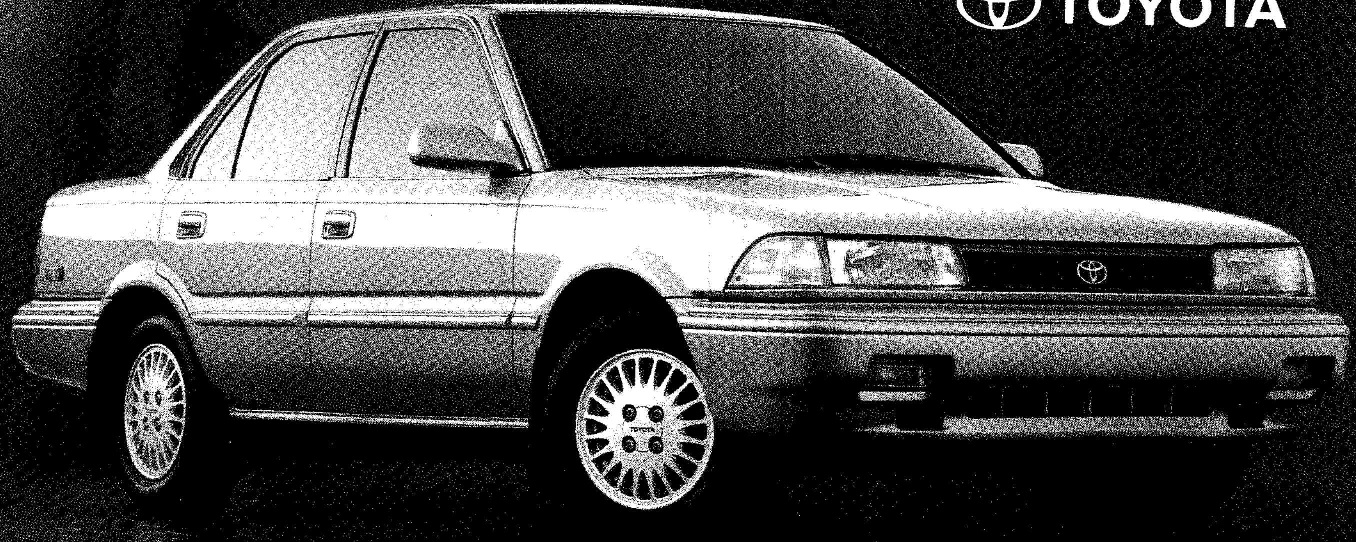

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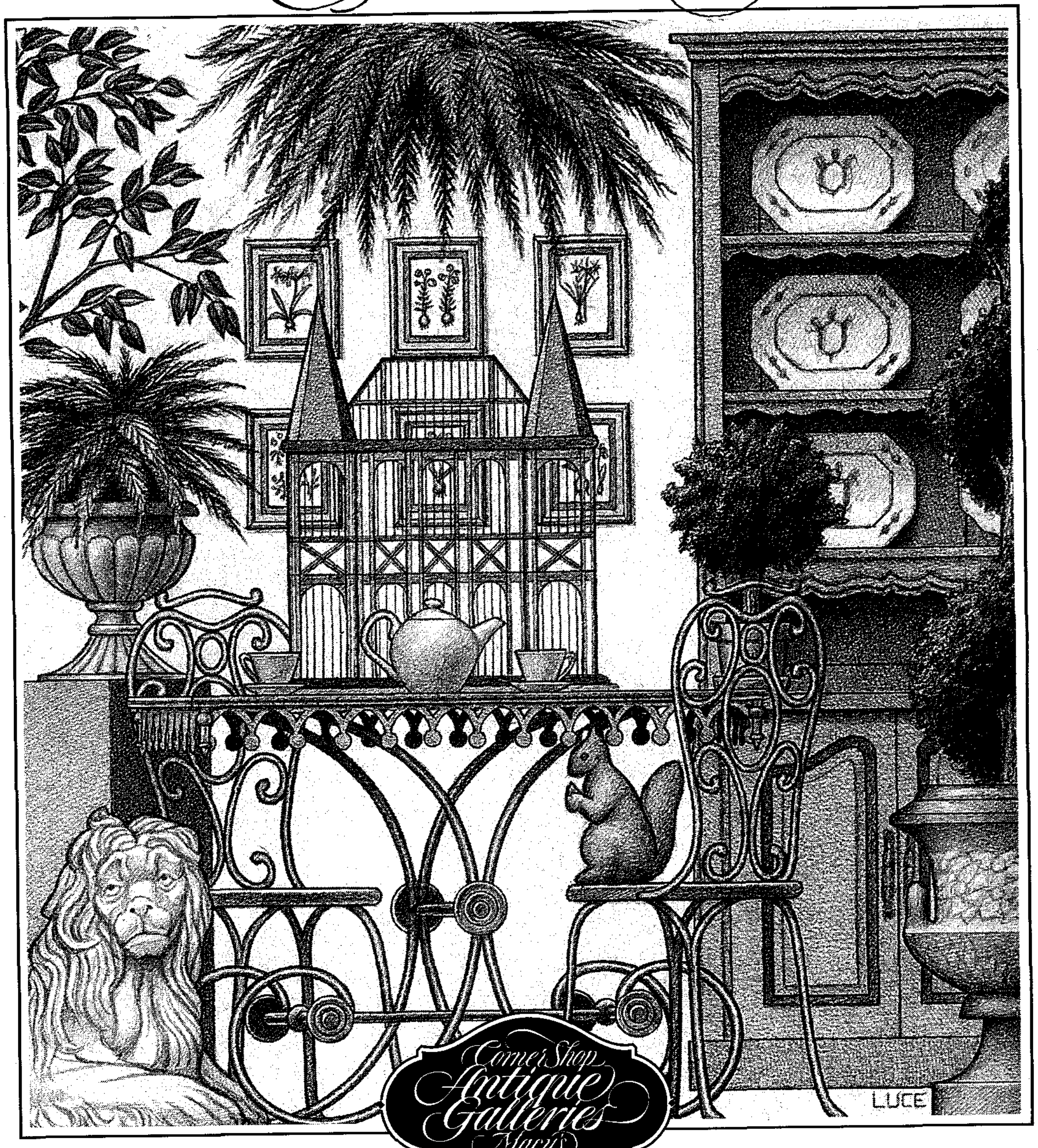
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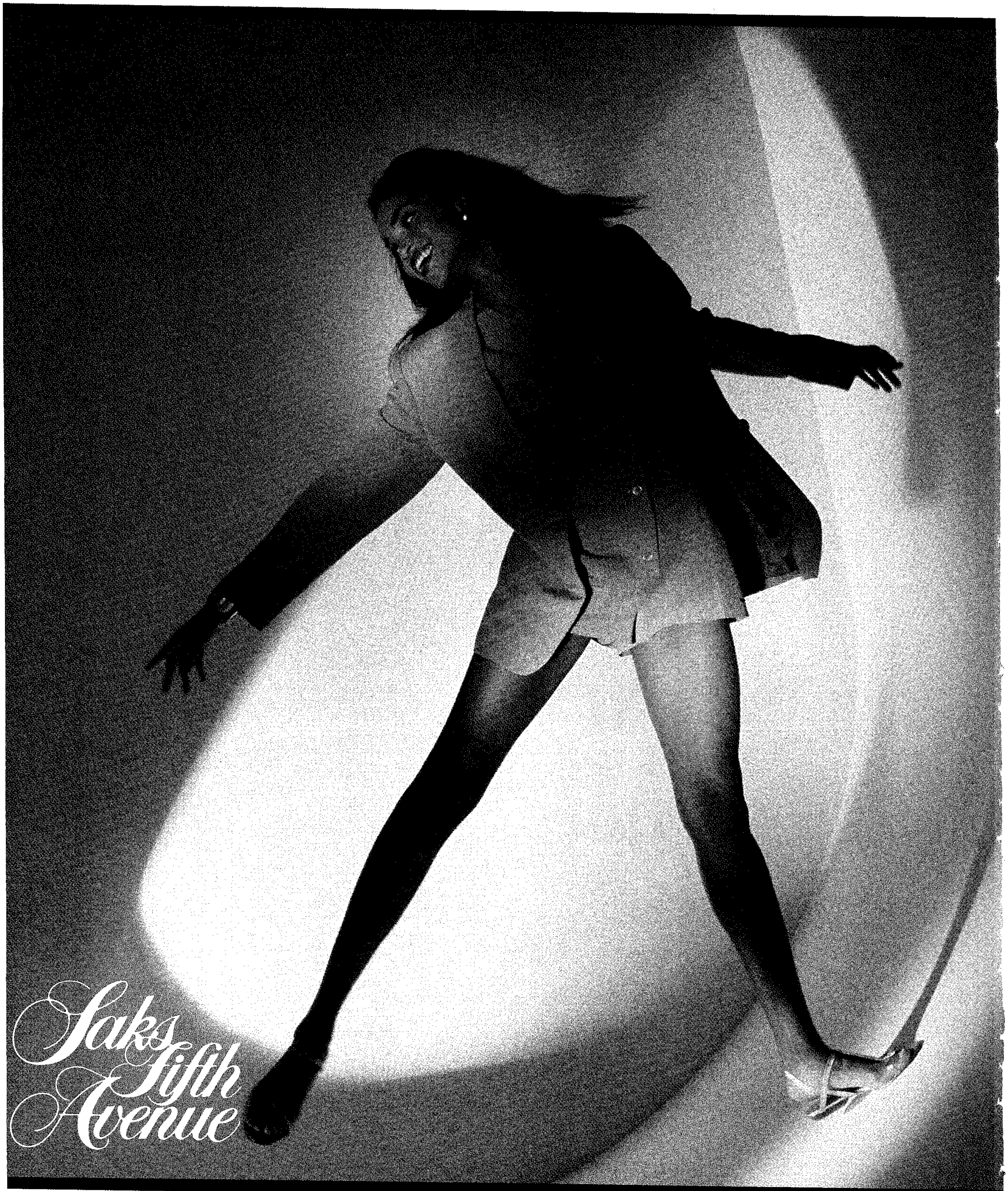

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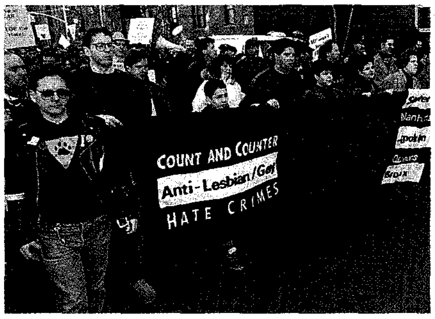
BY ERIC POOLEY



Brace for a summer of hate—again. Before, it was racial strife. Now new hysterics flood the streets—wilding reborn for '91. Last year, while police and media seemed preoccupied, gay-bashing exploded. Marching to jeers, targets fight back. Last July, Julio Rivera was stabbed to death as he walked through a gay Queens area. He succeeds Yusuf Hawkins as a tragic symbol, a monument to intolerance. As the case goes to court, will Rivera's life-style be tried?

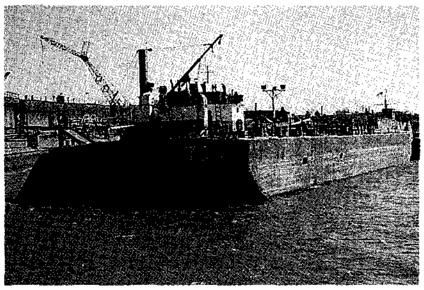
44 Interiors: Flea Market Fever

BY MARILYN BETHANY

It's catch-as-catch-can décor: smart looks for smart rooms—nabbed on the street. The nineties pinch launched a treasure hunt: Collectors and browsers swarm through flea markets. With empty bags and wads of cash, they chase finishing touches and stunning set pieces. Here, *New York*'s interior-design editor haggles her way around town—and the world. From 26th Street to Budapest, handling prizes from the great bazaars.

74 The Dragon Lady

BY RUSS HOYLE



In 1988, Evelyn Frank, then 73, was indicted for dumping hazardous sludge into nearby waters. And last week, her family's 40-year harbor empire finally ran aground. Russ Hoyle tells how the Dragon Lady of the waterfront made—and lost—a fortune.

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BY BARBARA COSTIKYAN

The restaurant's name means "crazy cook." And at Coco Pazzo, diners are mad for this mushroom-and-pasta treat.

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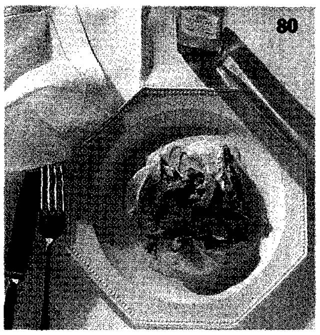

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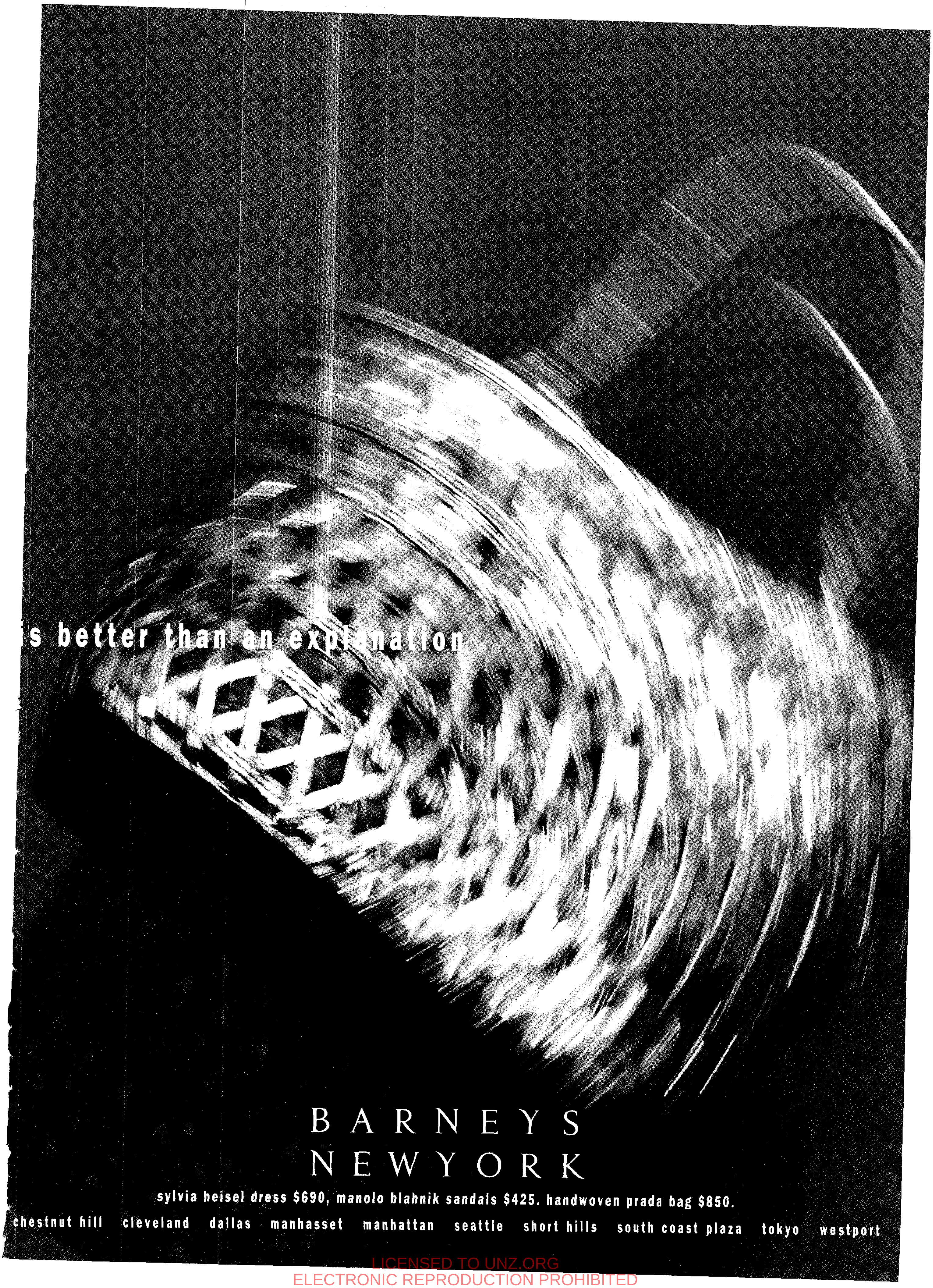
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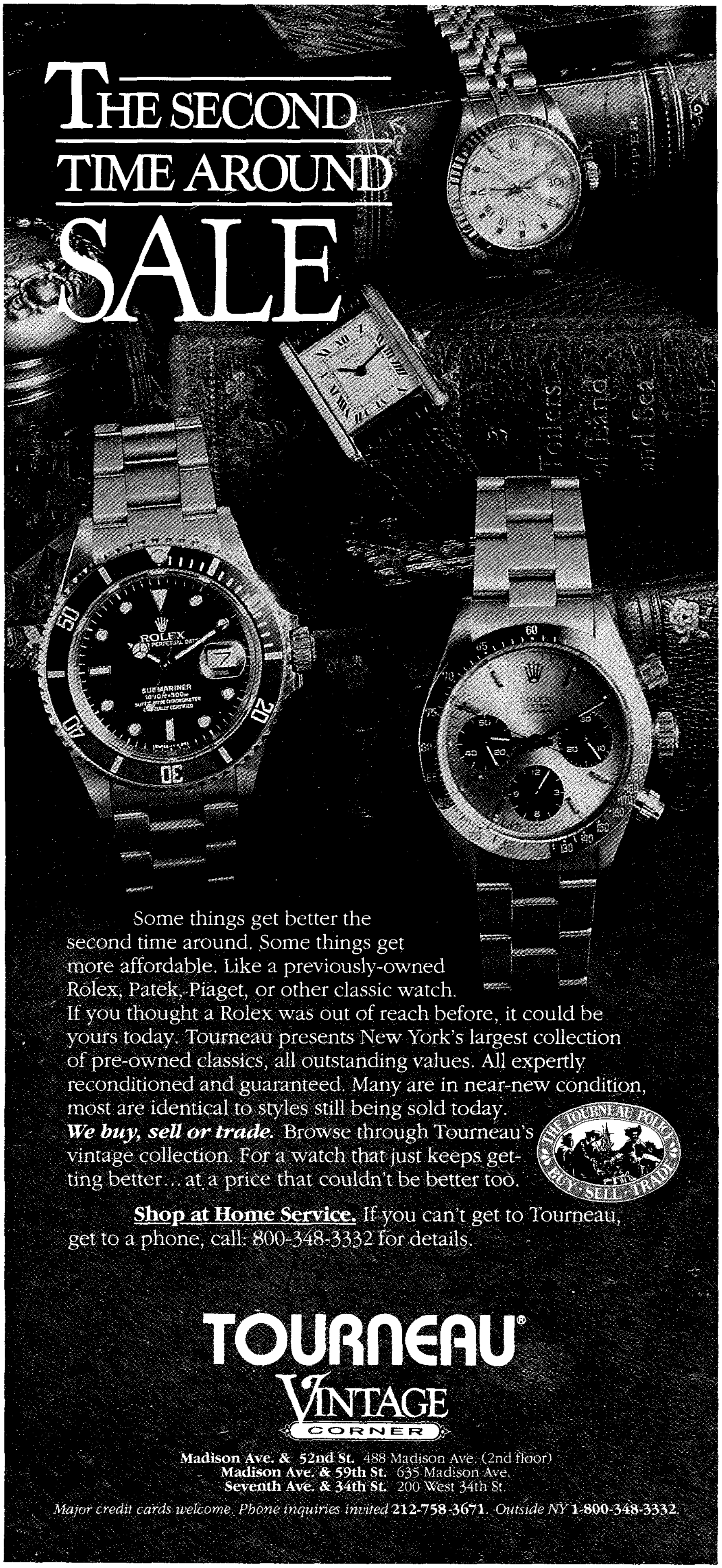

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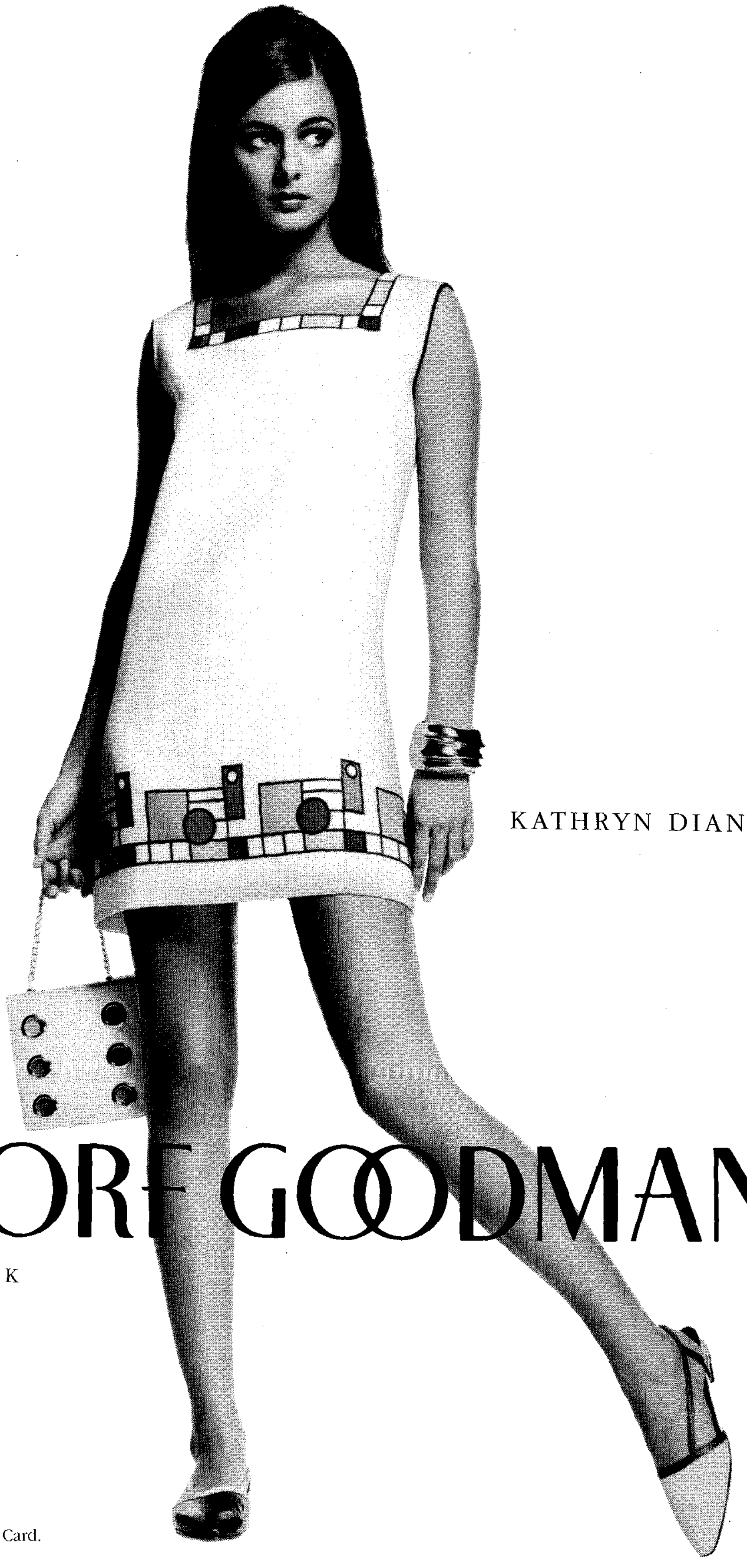

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LETTERS

New Wave Medicine

BRAVO TO TONY SCHWARTZ FOR HIS ARTICLE "Making Waves" [March 18]. It's about time *New York* published something on alternatives to conventional medicine. Dr. Irv Dardik seems to have tuned in to something that is similar to the principles of chiropractic, i.e., stimulating the natural power of the body to heal itself. As a chiropractor, I know that conventional wisdom all too often labels theories of healing that do not rely on drugs or surgery "unscientific."

Lisa K. Kirsch
Forest Hills, N.Y.

I WAS FASCINATED BY TONY SCHWARTZ'S piece on Dr. Dardik's theory of Superesonant Wavenergy. How can I contact Dardik?

Sindel Newman
Baldwin, N.Y.

Editor's note: Dr. Irv Dardik may be reached by leaving a message with his answering service at (908) 850-7100.

Truth or Consequences

PHILLIPS EXETER IS NOT THE ONLY PARTY INterested in NBC's film *Best Intentions: The Education and Killing of Edmund Perry* ["Intelligencer: Exeter to NBC: Fine-Tune Perry Program," March 18]. As this movie will air nationwide, it should be accurate. But from what I have read and heard about this film, it will contain more fiction than fact. NBC should have taken the time to search for the true story, but the network never contacted people who knew and worked with Perry for several years. And the person who most wants accuracy is Edouard E. Plummer, the founder and director of the Wadleigh Scholarship Program, which groomed Perry for Exeter. Wadleigh's legal counsel is also very interested in this film.

Edouard E. Plummer
Wadleigh J.H.S. 88
Manhattan

Wake Up and Smell the Coffee

I WAS VERY OFFENDED BY DAVID DENBY'S review of *Sleeping With the Enemy* ["Movies: Used Goods," March 4]. I was in a marriage very similar to the one depicted in this movie, and I escaped on September 11, 1990. I felt that Denby's describing the character played by Patrick Bergin as being simply a "creepy perfectionist" was a cruel underestimate. Denby seemed unaware of the severe pathology of this man's personality, which was almost identical to that of my husband. I think Bergin did a wonderful job. He wasn't lifeless—that's the way men like that act!

Lisa Rose
Cedarhurst, N.Y.

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

Scary Tales

I HAVE STUDIED THE HOLOCAUST AND HAVE visited several concentration camps. I have never been so very touched by any magazine article as I was by Jane Marks's "The Hidden Children" [February 25]. The story has to be told before all the storytellers are gone!

Miriam W. Graff
Merrick, N.Y.

JANE MARKS'S ARTICLE WAS IMPORTANT AND overdue. However, women are not the only Holocaust survivors who come forward. Along with several other men, I have been an active member of the nationwide Child Survivors Organization for almost four years. Most of the women you wrote about are also members.

Clemens A. Loew
Fort Lee, N.J.

Wind in Our Sales?

WE APPRECIATE THE FACT THAT EDWIN DIAmond's piece "Who Won the Media War" singled out *Newsweek* as having "won the battle of the weeklies thanks to good timing . . . and excellent commentary" [March 18]. But we were disappointed that *New York*'s "Intelligencer" column in the following issue questioned our statement that sales for our war issues were up more than 90 percent over our 1990 average ["Adding It Up at *Newsweek,*" March 25]. When we went to press with that statement for a March 4 newspaper ad, estimates were available for only four war issues. The latest estimates show that sales were actually 94.6 percent higher for those four issues. Our record newsstand sales bear out the accolades *New York* gave us, and we just wanted you to know that our circulation numbers are real, and we are proud of them!

Harold I. Shain
Executive vice-president
and general manager
Newsweek
Manhattan

Making Lemon Aid

IN REGARD TO BERNICE KANNER'S COLUMN on product failures, the Chrysler Ultradrive transmission is not a failure, and Ultradrive vehicles are not going to disappear from the marketplace ["On Madison Avenue: Going, Going, Gone," February 18]. Why? Because we have acknowledged problems with the transmission, fixed them, and have gone to extraordinary lengths to take care of our customers—all facts you never even mentioned. We are in the process of calling more than 1 million Ultradrive-vehicle owners to make sure they are satisfied with their vehicles. If they aren't, we're taking whatever action necessary to make sure they are. We know of no one else who's ever taken such action. As your column implied, the marketplace usually makes the final decision on whether products succeed or fail. We agree. With only one exception, every Ultradrive vehicle has enjoyed an increase in market share from 1989, the year we had our first problem.

Thomas J. Kowaleski
Manager, product public relations
Chrysler Corporation
Highland Park, Mich.

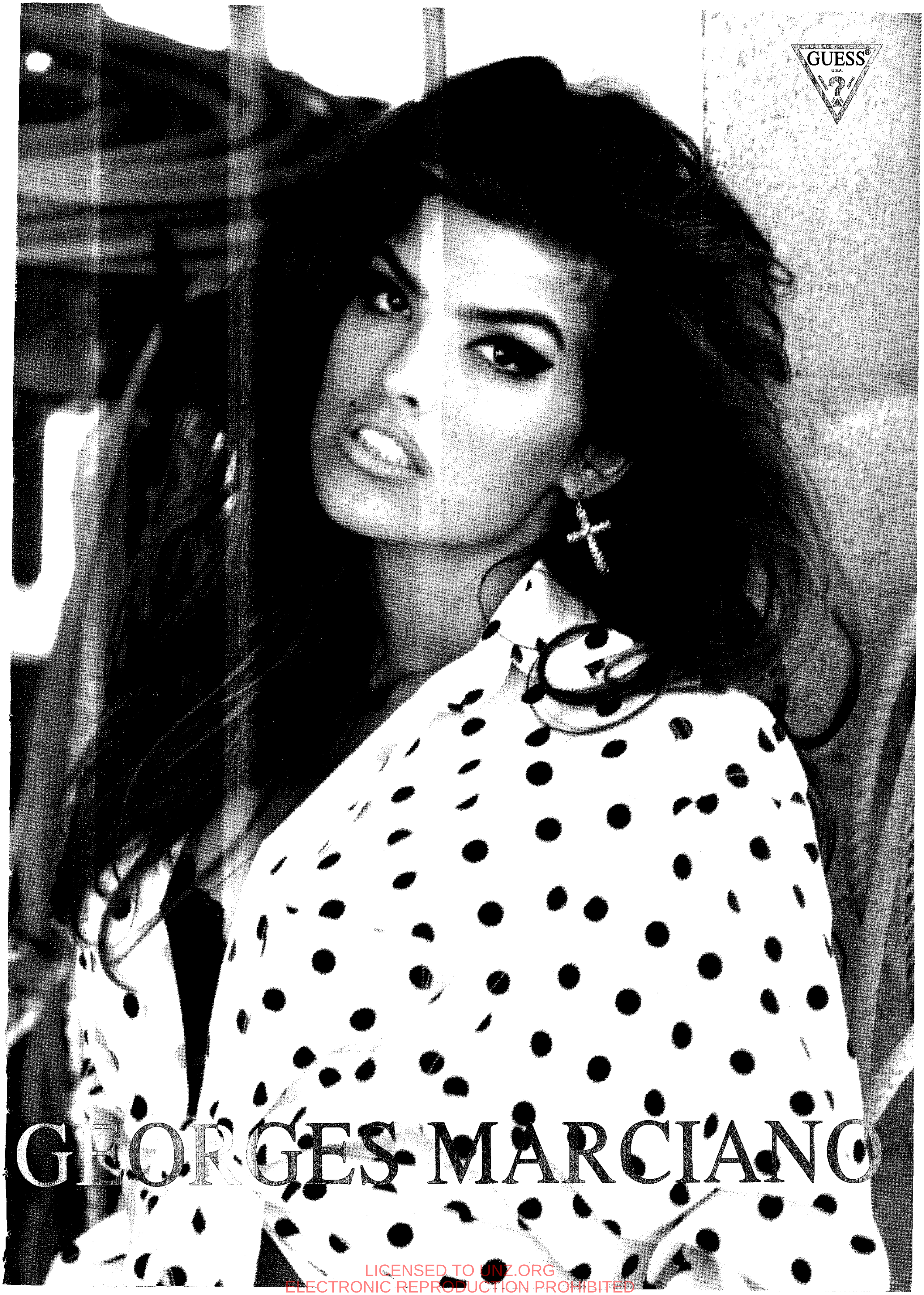
Bully for Us

TO JOE KLEIN AND THE MAJORITY OF EXHILArated Americans, 100,000 casualties for the vanquished and fewer than 100 for the victors may represent a government acting "decisively, honorably, or effectively on a grand scale" ["President for Life," March 11]. But to some others, it resembled a mass murder by remote control. Klein's abject genuflection to George Bush was more than an embarrassing panegyric delivered by an ambitious and opportunistic journalist. It was also an example of how a nation of reasonable people can suddenly become so intoxicated with their own brute strength that they lose moral righteousness. Never again will I wonder what happened to all the good Germans in the thirties. They must have been waving their flags and safely distancing themselves from their victims.

Leatrice Karlin
Great Neck, N.Y.

PACIFISTS DON'T LIKE SURPRISES; THEY want a risk-free world. They hate contests, because for every loser there is a winner, especially in physical contests where the strong can beat the weak. Football is a disgusting glorification of violence. Even tennis is evil because it teaches people to be competitive. Anything risky, like drugs, motorcycles, and cigarettes, should be banned or highly regulated. Women shouldn't be allowed to wear fur coats. People shouldn't eat meat. The whole world should be like *Mister Rogers' Neighborhood.* But then there wouldn't be anywhere for people like me to live.

Richard C.N. Johnson
Manhattan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INTELLIGENCER

BY JEANNETTE WALLS

ILL AT EASE...THE ISLAND OF ELLIS...SLINGING SLURS...COUNCILING MESSINGER

HOSPITALS VS. R.N.'S: NURSING A GRUDGE

New Yorkers may have to endure another strike by nurses. Talks between the city's major private hospitals and the nurses' union are close to stalling.

"This could easily overshadow the walkout that nearly crippled health-care services two years ago," says one hospital administrator. "We had emergency meetings last week to begin preparing for it."

Anne Schott, a spokeswoman for the New York State Nurses Association, says negotiations with St. Luke's–Roosevelt Hospital Center and Mount Sinai Medical Center are moving particularly slowly, but spokesmen for the two hospitals would not comment. "There is tremendous reluctance to do anything to limit patient care," says Schott. "We have not had a strike vote, and one is not planned at this time."

DANCES MEN: WOLVES IN CREEPS' CLOTHING?

Kevin Costner and his *Dances With Wolves* co-producer, Jim Wilson, are getting mixed reviews for some recent comments.

At the Independent Spirits Awards last month, Wilson said he'd worked on so many low-budget films that "out of sheer necessity . . . 'Wilstein' became my last [name]." Wilson's assistant says, "It was just a joke by a white Anglo-Saxon about how . . . he learned to squeeze a buck." But some movie people found the comment offensive. "He was perpetrating a gross, insensitive stereotype," says one.

Keynote speaker Costner also raised eyebrows with his attack on Hollywood studios. Costner said movies are rushed into theaters before they're ready, resulting in an "incomplete, half-thought-out piece of s---."

Costner said that the mistakes being made by the studios present an opportunity for independent filmmakers, but he cautioned, "Don't rationalize your projects on a fast track to destruction by saying, 'What the hell? This piece is as good as the s--- that's playing in the theaters.' " Says one insider, "Who made him God?"

KEVIN COSTNER

HARASSMENT CASE: WHO'S THE VICTIM?

In late 1989, Lewis M. Eisenberg resigned as a partner of the investment firm Goldman, Sachs after his assistant, Kathy Abraham, accused him of harassment ["A Cautionary Tale: The High Price of a Wall Street Office Romance," *New York*, January 8, 1990].

The charges against Eisenberg, 48, by Abraham, 38, and her boyfriend, police officer Gary Moskowitz, 33, were dropped by District Attorney Robert Morgenthau's office after an investigation. Now, after a monthlong hearing by the Police Department's Internal Affairs Division, Moskowitz has lost *his* job.

The hearing officer found the cop guilty of harassing Eisenberg while trying to get money for Abraham and himself, actions that "bordered on criminal extortion." The officer dismissed Abraham's claim that she'd been coerced into a relationship by Eisenberg as "preposterous" and "ridiculous."

ROBERT HUGHES VAMOOSES FROM VINTAGE

Add Robert Hughes to the growing list of people upset with Bret Easton Ellis's *American Psycho* and its publisher, the trade-paperback house Vintage. The *Time* art critic says he will continue to publish his hardcover books with Knopf, Vintage's sister company, but has asked his agent, Lynn Nesbit, to talk to other houses about bringing out his forthcoming books in paperback. "I'm still on the best of terms with Sonny Mehta [the head of Knopf and Vintage], but I think publishing [*American Psycho*] was an unwise move," says Hughes. "There's nothing one can do about an objectionable book, but there's certain company in which one would rather not be." Neither Knopf nor Nesbit would comment.

ROBERT HUGHES

RUTH OGLES ANDY'S JOB

Is Ruth Messinger eyeing Andrew Stein's job? The Manhattan borough president has told colleagues that she might make a bid for the position of City Council president in 1993.

"She's very interested in it and will almost certainly make a play for it if Stein runs for mayor," says a source. Stein has hinted that he might take a shot at City Hall, but now says, "It's much too early to speculate about 1993." Messinger's spokesman dismisses the talk. "Speculation is the name of the game in politics," he says. "The borough presi-

RUTH MESSINGER

ASSOCIATE EDITOR: DEGEN PENER

Photographs: top, James Smeal/Ron Galella; center, Michael Hirsch/Gamma-Liaison; bottom, Terrence Spencer/*Time* magazine.

THE DEFENSE RESTED...HOROSCOPE HARMONY...SOME LIKE IT NOT...PAINT AND NUMBERS

MARILYN MONROE

CAROLYNE ROEHM

NORMA KAMALI

dent is just settling into her job and is loving it."

……

PILSENERS ARE A GIRL'S BEST FRIEND

Marilyn Monroe's estate is lending the image of the late sex goddess to an unlikely product: Pabst Blue Ribbon beer.

There are two executors for the estate: Anna Strasberg, the widow of acting teacher Lee Strasberg, and London's Anna Freud Centre. Strasberg owns 75 percent of the estate and has accused the Freud Centre of commercializing Monroe's name. "The Freud Centre has been trying to put Marilyn's name on everything from skin lotion to toilet paper," says a source close to Strasberg, who wouldn't comment. "They proposed this Pabst promotion, which Strasberg thought was distasteful. She said she'd go along only if the ads also carried the disclaimer 'Don't drink and drive.' To her surprise, Pabst agreed."

No one at the Freud Centre was available for comment, but Pabst's ad agency says a billboard promotion will start in May: "We support safe drinking, so we were happy to put the message on the board."

……

GAVEL TO FALL AGAIN ON TWO ARTISTS?

Two important paintings by Jasper Johns and Robert Rauschenberg may go back on the block.

In November 1988, Hans Thulin, a Swedish developer, stunned bidders at Christie's when he bought Johns's 1958 *White Flag* for $7 million. The next day, at Sotheby's, Thulin plunked down $6 million for Rauschenberg's 1955 *Rebus,* the most ever paid for a work by the artist.

Thulin did not return calls, but sources say his recent financial woes may force him to unload the works.

……

ROY GRUTMAN GETS HAULED INTO COURT

Lawyer Roy Grutman, who recently won a $9-million verdict for Andrew Crispo against the Long Island Lighting Company, is going to trial in May on malpractice charges. Candice Watkins, an 85-year-old Virginian, claims Grutman botched her medical-malpractice suit by forgetting about the statute of limitations. "She was supposed to have a knee operation and ended up losing her leg," says Watkins's lawyer, Jerome Tarnoff of Berger, Steingut, Tarnoff & Stern. "Grutman neglected the case."

"There is no question that [there] was a lapse on the part of my office," says Grutman. "But Mrs. Watkins will have to prove her case, and it has no more merit against me than the claim she had against her Virginia doctors."

……

EX-CFDA HEAD TO SHOW SOME SKIN

The rag trade is in for some needling. Robert Raymond, the former director of the Council of Fashion Designers of America, is currently writing a tell-all book about the industry. Raymond, who worked closely with former president Carolyne Roehm, recently left the council after seven years and was replaced by Fern Mallis.

Raymond, whose agent is talking to publishers, promises that the book will be even more biting than Julia Phillips's Hollywood exposé, *You'll Never Eat Lunch in This Town Again.* Says Raymond, "It's going to make Julia Phillips look like Winnie the Pooh."

……

WHY NO PISCES NEED APPLY AT KAMALI

People looking for jobs at Norma Kamali are better off sending their résumés elsewhere if their birth sign is Pisces.

According to fashion insiders, the 45-year-old designer has been known to hire employees based on their zodiac signs. "It's absolutely true," says one source. "She does consider it, though not exclusively."

Kamali, herself a Cancer, prefers to work only with certain signs. "She doesn't hire Pisces," says the source. "She just doesn't want them around. There's an attempt to achieve a certain harmony among the workers." A spokeswoman for Kamali denies any undue influence of the stars. "That's not true at all," she says. "We hire based on experience."

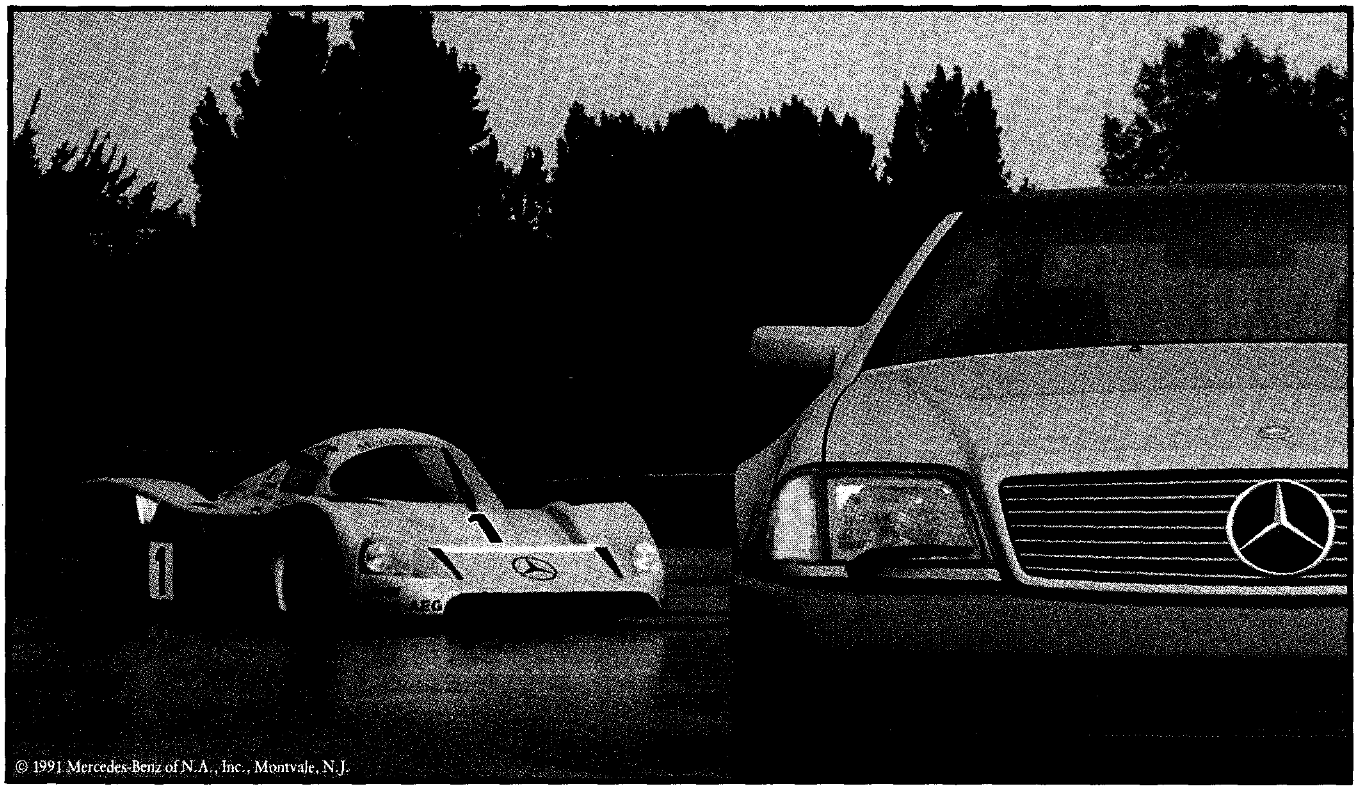
……

FACTS ON FILE FROM ALL OVER

GM NUTS AND BOLTS: *Rivethead,* a memoir about working on the General Motors assembly line—due from Warner Books in August—may also be made into a movie. Author Ben Hamper has been described as a "blue-collar Tom Wolfe," and *Roger and Me* director Michael Moore has written the foreword. Warner Bros. has paid $100,000 to option the rights, and will pay $400,000 more if *Rivethead* becomes a film.

CLOTHES ENCOUNTERS: Eddie Bauer plans to open a branch in Manhattan. The Redmond, Washington–based company, which specializes in outdoor sportswear, has leased a space on Third Avenue at 47th Street, says a real-estate source.

Photographs: top, Kobal Collection; center, bottom, Robin Platzer/Twin Images.



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The City Politic/Joe Klein

ROOT-CANAL WORK

BUDGET PAIN

IT IS NOW CRUNCH TIME. THE STATE HAS A budget deficit of more than $6 billion. The city has a deficit of more than $3 billion. The numbers are nothing new, numbingly familiar by now. But time is running out; tough decisions are finally imminent, unavoidable. The root-canal work of politics—tax increases, service reductions, layoffs—is about to begin.

Luckily, both the city and state have fresh “new” leadership, ready and eager to tackle the fiscal challenge—a “new” fiscally conservative Mario Cuomo; a “new” decisive, hands-on David Dinkins. At least that’s what their respective spinmeisters were retailing last week.

“We’re going to get this budget taken care of in the next few weeks,” said a very confident-sounding Cuomo (who often acts as his own spinmeister). Indeed, the governor proceeded to drop what seemed, for him, a rather broad hint about his national intentions: “And as soon as we’re done, I’m going to be all over the country, speaking about [the Bush administration’s fiscal policies],” he said. “I’m going to do a lot of traveling. I’m going to Japan, to Israel. I can’t wait.”

Unfortunately, life doesn’t often imitate spin. The governor could find himself flummoxed by the legislative leaders, as he was last year, held captive long after the April 1 budget deadline. Both Assembly Speaker Mel Miller and Senate Majority Leader Ralph Marino have effective veto power over a budget deal; each has been recalcitrant in the past (as has the governor, on occasion). The mayor is in even more precarious shape, his fragile confidence liable to be shredded by fierce contending factions: the unions, the advocacy groups, the business community. Dinkins also faces the ultimate political threat—fiscal emasculation, a takeover by the state Financial Control Board if he doesn’t balance the books. The fates of the mayor and governor, and perhaps the city itself, will be decided between now and June 30, when the city’s next budget must be adopted.

The “new” Cuomo has been evident since January, when, in a surprising departure from past gamesmanship and equivocation, he announced a frugal, no-nonsense plan to close the state’s budget gap. It included severe reductions in aid to cities and towns (including an estimated $400-million-to-$600-million loss to the city), 18,000 state jobs cut through layoffs and attrition, a wage freeze, an increase in the gas tax (plus several smaller, more obscure—and less defensible—tax hikes), and a $500 increase in state college tuition. The local political establishment seemed nonplussed. Cuomo covered all the bases he’d neglected in recent years—asking sacrifices from the unions, the suburbs, the cities, the poor (and, to a lesser extent than usual, the business community).

NEW LEADERSHIP: *Same old problems.*

If the Gulf war hadn’t diverted attention, the Cuomo budget might have been perceived as artful presidential politics. He was, suddenly . . . a moderate. The only immediate opposition came from the Democratic left, from the unions and minority legislators (and, politely, from David Dinkins). There were no counterproposals from the GOP or the Democratic leadership until Mel Miller launched a belated bid to increase the state income tax a few weeks ago. “It’s a ploy,” said a city official who’d hoped that Miller would challenge Cuomo sooner. “Mel is just responding to the left wing of his party. He’ll fold.”

Perhaps. But some Albany hands believe Miller will hold firm, that another protracted budget stalemate—which could cost the state millions in lost tax revenues—is likely. “We could still be sitting here in June,” said one.

There is some irony in Miller’s proposal: It is just the sort of thing Cuomo favors on the *national* level—higher progressive income taxes, reductions in taxes that have an unfair impact on the working class. “There’s a difference,” the governor insisted. “The federal government has abdicated its responsibility, reducing tax rates while it also reduced aid to the states. This has forced cities and states to raise taxes, usually regressive ones like the property tax, and it’s increased the competition among us. . . . New York can’t raise income-tax rates, because we’re up against 49 other states. We’ll lose business if we do. That’s completely different from the federal situation.”

Of course, other taxes Cuomo has proposed—like the surcharge on long-distance phone calls and last year’s stiff levy on luxury-hotel rooms—don’t exactly *help* local commerce, but the business community does seem to have drawn a line in the sand on increases in income- and sales-tax rates.

“I’ve never seen so many people ready to leave town,” said one well-known businessman. While some corporate chiefs—like Laurence Tisch of CBS—have hinted in meetings with Cuomo and Dinkins that they might leave if the situation doesn’t improve, “many others are keeping quiet, hoping to sneak out before the mayor tries to bribe them into staying,” the businessman said. “This is far more serious than the last fiscal crisis. There’s a general feeling—unfair, but clearly there—that Dinkins isn’t capable of doing the job.”

The “new” Dinkins is the latest response to such fears. Actually, reports from recent closed-door budget sessions indicate that the mayor *has* been more aggressive and engaged than in the past. “The last time they gathered all the commissioners and asked for budget cuts, [Budget Director] Phil Michael chaired the meeting,” said one high-ranking city official. “The commissioners’ attitude was ‘Big deal. Phil Michael didn’t appoint me.’ This time, though, the mayor was in charge. He said, ‘You must do this.’ At my

Photograph by Allan Tannenbaum/Sygma.

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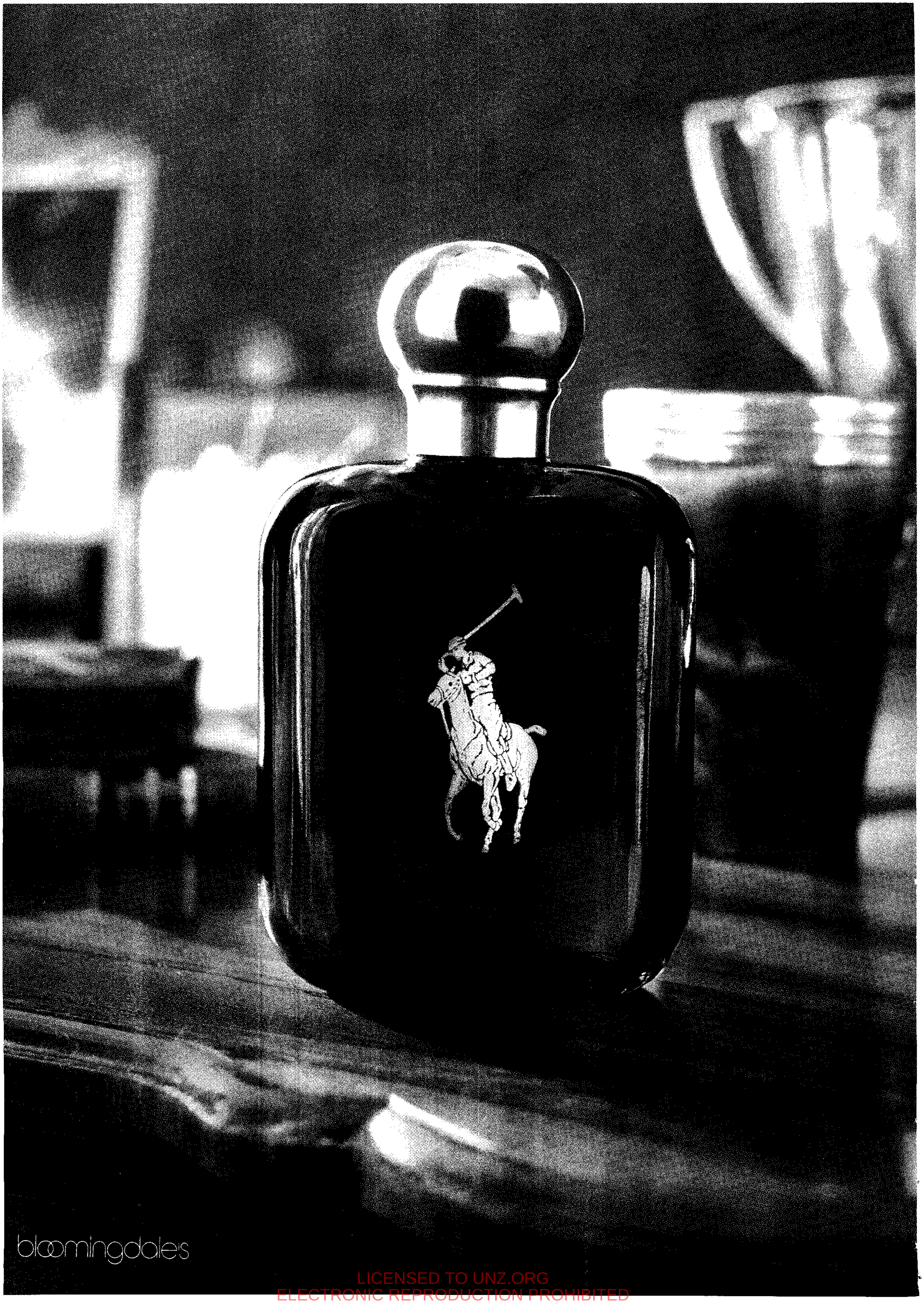
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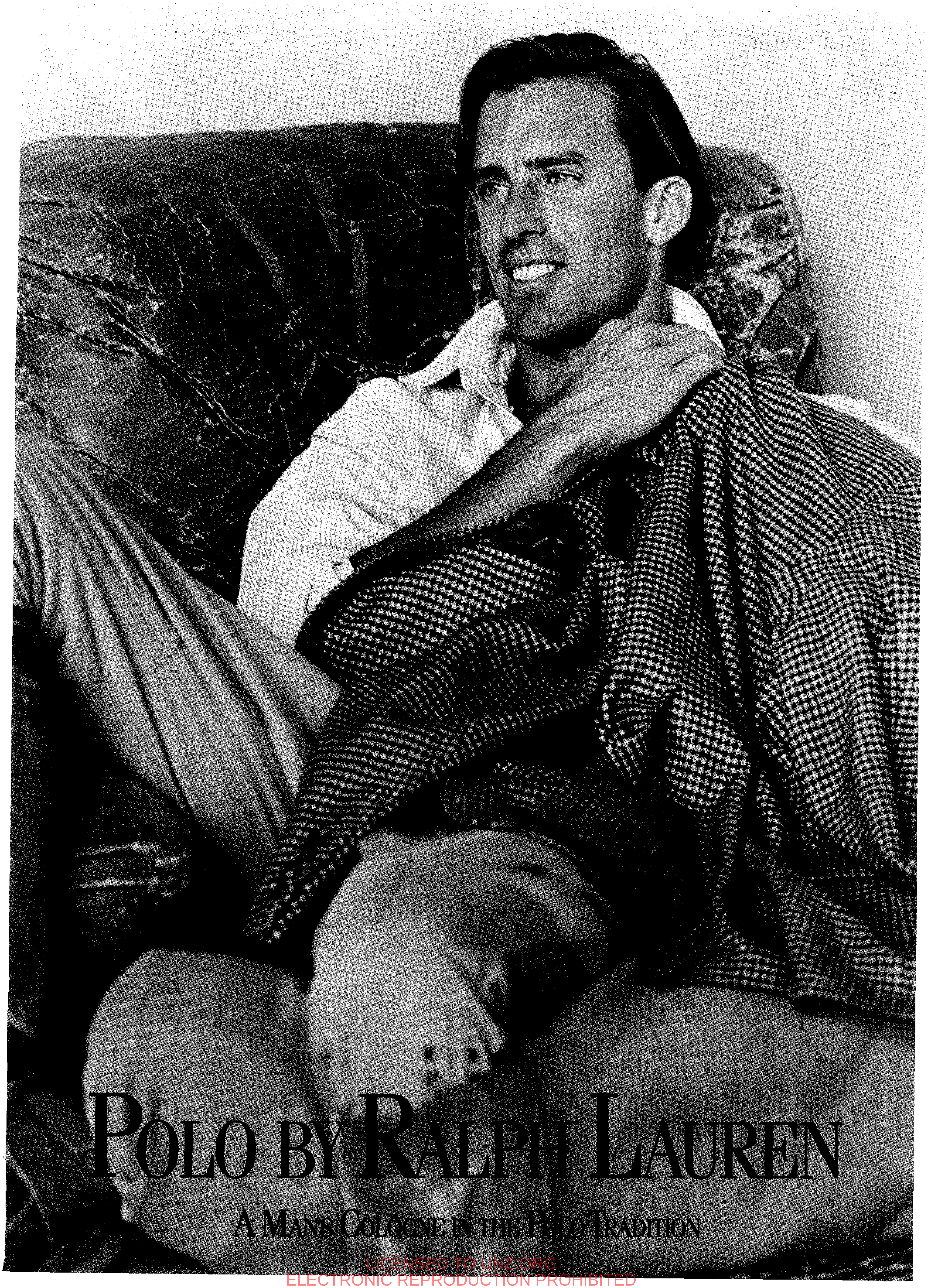
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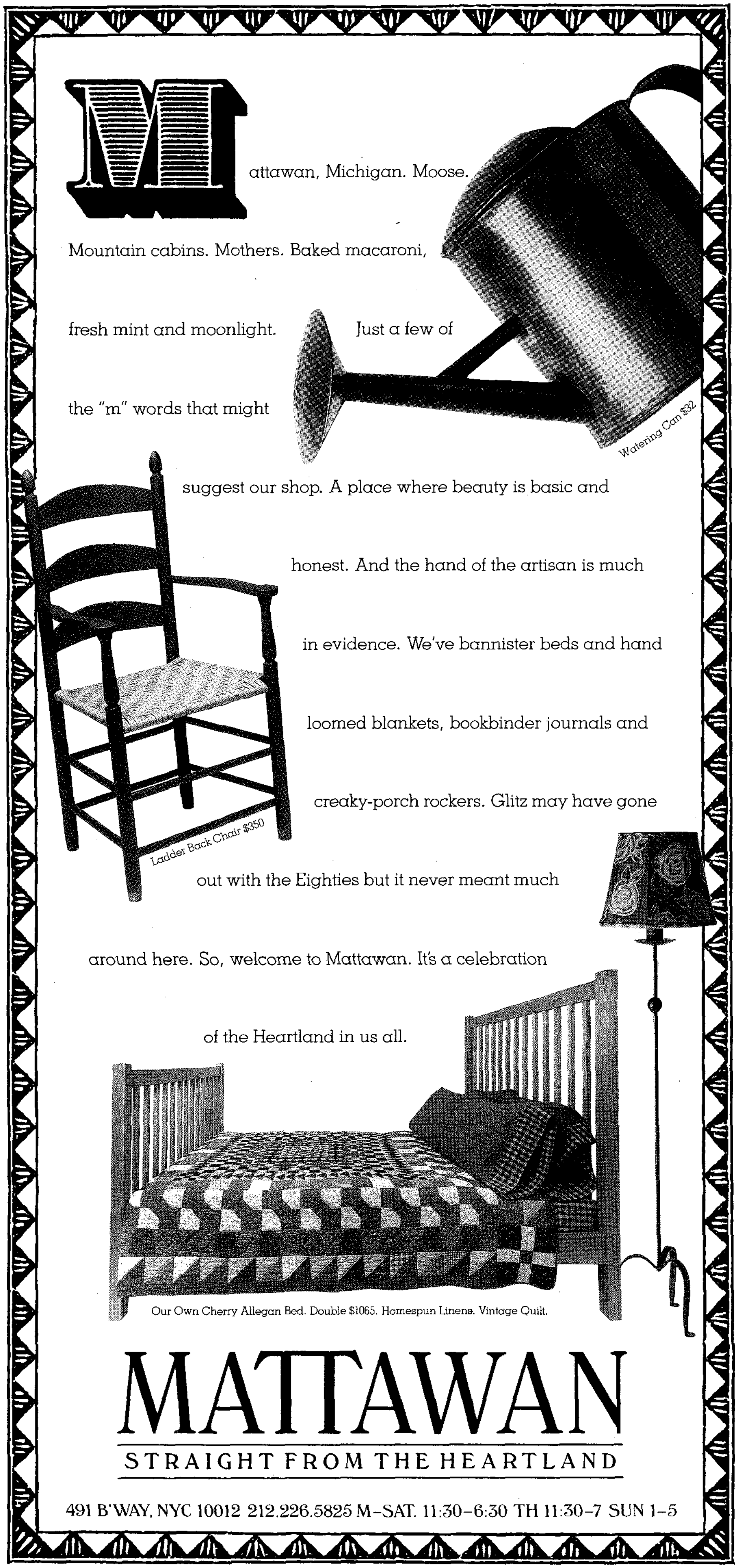
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agency, we spent all last weekend working on budget cuts."

A business leader confirms the "new" attitude: "I was at a meeting where [Teamsters leader] Barry Feinstein went into one of his usual rants after the mayor asked for union give-backs. Every time I'd seen Barry do that in the past, Dinkins had just seemed to wilt. This time, he stood up to Feinstein. He said, 'I'm going to do what's best for all the people in this city, and unions will have to sacrifice along with everyone else.' "

It remains to be seen whether the mayor will have the stomach to follow through on the drastic cutbacks and modest union give-backs he's demanded. "It would mean that everything he's believed in for the past 30 years will go down the drain," said one borough president. "I don't know if *I'd* have the stomach for it."

Many of those who've been in recent meetings with Dinkins believe he's finally come to terms with the challenge and will do everything necessary to avoid a takeover by the state Financial Control Board. (Cuomo's demand last week for union concessions in return for state bailout money—probably about $500 million from bond refinancing and the sale of Battery Park City—was only a public statement of a quid pro quo already assumed by most of the budget players, including the union leaders.)

The larger question for both the mayor and the governor remains, as always, whether they'll use this opportunity not merely to cut services but to rethink the way government operates. Dinkins appears to be making a more active effort in this regard than the governor does. In January, he appointed what seemed to be yet another dead-end private-sector "management and productivity" committee to figure out ways to improve city government. This time, however, the committee members seem to be aggressively pushing some bombshell ideas, and sources say the mayor may be amenable.

"The two biggest ideas to bubble up," says a source close to Dinkins, "are 'managed' Medicaid and tolling the East River bridges. We haven't said yes to either, but we haven't said no."

Neither is new. Both would have to be phased in over time. Both face serious opposition—but "managed" Medicaid, in particular, could save the state as much as $500 million per year while providing *better* health care for the poor (by requiring them to go to approved health-maintenance organizations rather than to the current, wasteful system of Medicaid mills and private practitioners). "We're really going to push the mayor on this one," says a member of the productivity team. "I'm optimistic he'll respond."

Who knows? It may be crunch time, but it's also spring, and not a moment too soon for creativity—and hope. ■

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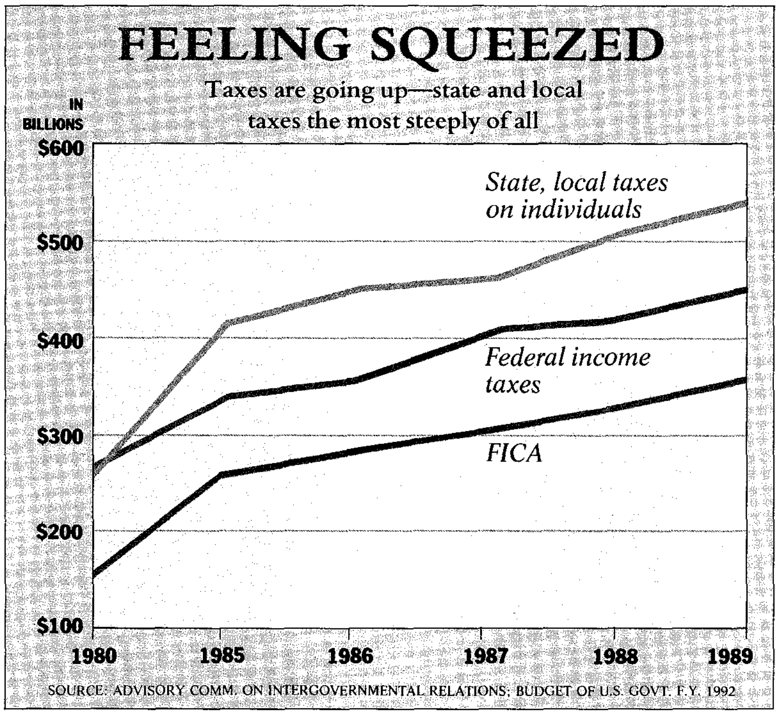
THE KINDEST CUT

WHAT THE ECONOMY NEEDS

FOUR MONTHS AGO, WITH WAR LOOMING IN the Persian Gulf and people's moods as gloomy as the skies of December, it seemed a bit happy-faced to suggest that collapsing consumer confidence would quickly recover once the situation with Iraq was resolved ("The Bottom Line: The Confidence Game," December 3, 1990). Yet that is exactly what happened: Last week, the Conference Board, a business group, reported that consumer confidence rose 21.6 points during February, the biggest one-month spurt on record.


FEELING SQUEEZED

Taxes are going up—state and local taxes the most steeply of all

SOURCE: ADVISORY COMM. ON INTERGOVERNMENTAL RELATIONS; BUDGET OF U.S. GOVT. F.Y. 1992

But does this mean that the economy as well will once again soon be expanding? Don't bet on it—at least not if you're hoping for the kind of vigorous, sustained growth the nation enjoyed throughout much of the eighties. It's great to have a country brimming with happy consumers again, but millions of smiling faces don't count for much if folks haven't got anything in their wallets.

What's needed is a tax cut—now. "It's incredible how little attention the administration is giving to the economy," says Scott Hodge, a budgetary-policy analyst at the right-leaning Heritage Foundation in Washington. "The basic attitude seems to be 'Now that the war is over, the economy will take care of itself.' Unfortunately, it's a misguided hope."

The immediate problem can be traced to last autumn's $167-billion tax increase, which was undertaken in the belief that raising taxes could reduce the deficit—an idea that makes about as much sense as trying to cut the hole out of a doughnut. Some $35 billion has been plucked from consumer pocketbooks already, yet the deficit is now bigger than ever, and even the administration concedes that worse is still to come.

Longer term, a tax cut is needed because far too big a share of the economy is already being consumed by government at every level (see chart). When Ronald Reagan cut the top marginal tax rate from 70 percent (in 1981) to 28 percent (in 1986), people may have thought they'd be winding up with more money in their pockets. But to help pay for the cuts, Washington simply shoved many domestic programs onto the states and cities, which saw their own spending surge as a result.

Now, with the economy having faltered, tax receipts have slumped as well, thereby opening up colossal budget deficits in cities and states across the country. From balanced budgets just three years ago, New York City, New York State, and Connecticut alone now face combined deficits that could well exceed $10 billion in the year ahead.

To deal with the problem, Mario Cuomo is calling for steep cuts in New York State spending. But he also wants more than $700 million in new taxes as well. David Dinkins is proposing the same mixed bag for New York City, while Connecticut's new governor, Lowell Weicker Jr., wants spending cuts plus the enactment of a statewide income tax. This means that in each of these states, as well as in many others, economic activity will continue to slow, even as the burden on taxpayers continues to rise.

In fact, unless significant amounts of cash are put back in people's pockets quickly, the economy may wind up emerging from the current recession like a drunk trying to stand up in the gutter: Halfway through brushing himself off, he could be falling down all over again.

Democrats and Republicans alike seem to be waking up to that fact. Take Senate Democrat Lloyd Bentsen of Texas, who has rounded up 76 co-sponsors for a bill that would greatly expand the use of Individual Retirement Accounts.

A companion bill to Bentsen's has been introduced on the House side by Congressman Jake Pickle, also of Texas. Under the provisions of both, money from IRAs could be withdrawn to finance the purchase of a dwelling by first-time home buyers, as well as to pay for higher-education expenses and certain catastrophic medical costs.

Staffers in both Pickle's and Bentsen's offices say they don't know how much of a revenue loser these so-called super-IRAs would turn out to be, and are awaiting a report on the matter from the Joint Committee on Taxation. Yet the legislation would obviously cost something. Since provisions adopted as part of last autumn's tax bill would require Congress to offset any resulting loss in revenue with equal-size spending cuts from elsewhere in the budget, passage of the bill may be tough, to say the least.

A competing tax-cut idea by New York's Pat Moynihan avoids that problem. His plan, introduced in the Senate in January, would cut Social Security levies by about 16 percent by 1996. First floated by Moynihan more than a year ago, the plan would put nearly $162 billion back in consumer pockets over the next five years—an amount almost exactly equal to that drained away by last autumn's tax hike.

Moynihan staffers are talking up a key selling point to his bill: Its revenue losses won't have to be compensated for by spending cuts elsewhere. That's because Social Security receipts are no longer being treated as "on budget" general revenues and thus aren't covered by the revenue-offset terms of last autumn's tax deal.

Fortunately, Pat's plan doesn't seem to pose much of a threat to the Social Security Trust Fund. The fund is solidly in surplus and looks likely to stay that way for the next fifteen to twenty years, even if the inflow of fresh funds is slowed in the meantime. After that, the baby-boom generation will be heading into retirement, and as things now stand, the fund won't be able to meet its obligations anyway.

One of the most imaginative and surprisingly "liberal" ideas of all comes from the Heritage Foundation itself. In the budget that George Bush sent to Congress in January, federal non-defense spending is set to grow at a startling average of 7.6 percent—or nearly twice the rate of inflation—over the next five years.

According to the Heritage folks, by nearly halving this growth rate, Washington can cut its need for revenue by about $250 billion during the period. These funds can, in turn, then be "spent" on doubling the personal deduction as well as on expanding the use of IRAs and the earned-income tax credit—steps that would benefit mostly the so-called working poor.

The fact is, deciding who gets the money is less important than making sure that the government doesn't get it.

Consumer spending accounts for two thirds of all economic activity in the U.S., and for the economy to be healthy, consumers have to have money to spend. Unfortunately, during the eighties, much of that money came from borrowings, not earnings—a game that economists now agree is pretty much played out.

"There's no doubt that consumers are getting more extended," says Michael Sherman, chief investment strategist for Lehman Bros. "We've reached a level where it's very difficult to see any further expansion in debt, particularly in real estate. In the nineties, growth in personal income will be the main determinant for consumer spending as a whole. The home-equity market has seen its day."

Calculations by Sherman show just how financially strapped Americans really are. In 1960, debt equaled 11.4 percent of household assets in the U.S.; by last year, the share had risen to 18.7 percent.

One reason for this leveraging up of consumer balance sheets has, of course, been falling real-estate prices, which have left families with big mortgages on homes that are shrinking in value before their eyes. But the income side of the equation doesn't look so hot either.

The latest data from the Commerce Department show that since the start of 1990, personal income for Americans rose 7.6 percent. Yet combined federal, state, and local taxes jumped 9.24 percent. When adjusted for inflation, per capita disposable income for Americans thus wound up actually declining 2 percent during the year—as convincing a reason as any for the economy to need help. A coast-to-coast eruption of post–Desert Storm optimism may be enough to get the economy back on its feet. But it will take nothing less than the fiscal version of a vitamin-B12 shot to get it walking with confidence again. ■

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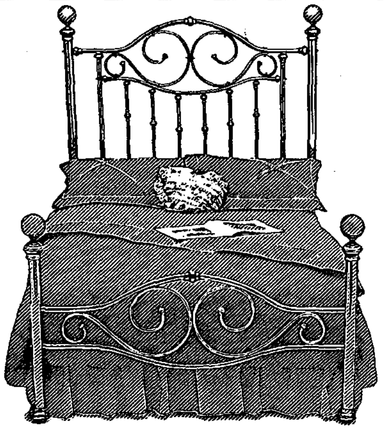

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IN THE TRENCHES: *Maxwell says he's a hands-on owner.*

TAKING CARE OF *NEWS* BUSINESS

ONE WEEK INTO HIS OWNERSHIP OF THE New York *Daily News,* Robert Maxwell made two cardinal vows about the paper and then bent them both. It was probably just as well: The promises were mutually contradictory, anyway.

The larger-than-life British publisher, who is destined to have "flamboyant" attached to his name forevermore, had promised he would stay away from news coverage. "I'm not in the writing business," Maxwell had said. Or, as he put it in a signed, front-page piece in the *News,* "I am a Brit in New York, but I'm not going to try to make New York British. I want to be an honorary New Yorker."

The Maxwell byliner appeared in the *News's* editions of March 22, the first paper to list him at the top of the masthead as chairman and CEO. Twenty-four hours later, Maxwell charged into the *News* to tear up the Sunday editorial page. Editorials, of course, come under the proprietor's authority. But what upset honorary New Yorker Maxwell was a routine news story he had read in New York *Newsday* that same day. The *Newsday* story reported that Hyman Grossman, managing director of Standard & Poor's, the bond-rating agency, had told Mayor Dinkins that his proposed budget cuts were inadequate and that the city had to shape up financially.

"Who is this guy Grossman?" editors heard Maxwell rumble. Maxwell then ordered up an editorial attack on Grossman, "the bean counter," complete with a new layout and pictures. WHO ELECTED WHOM? asked the headline of the new editorial, over photos of Dinkins and Grossman.

By afternoon, Maxwell had roared off again, flying to Washington for the white-tie Gridiron Dinner. Then he jetted on to London—thereby breaking vow No. 2. Maxwell had promised he was going to be a hands-on owner, actively selling advertising and overseeing publishing operations. "I'll be at the *News* day and night for the next six months," he said the day the deal was formalized.

Still, even a short respite from Maxwellmania is welcome. A few days of New York without Maxwell affords a chance to see what's actually happened at the *News* and at its competitors, free of the hype and hypocrisy of the past three weeks.

For all of Maxwell's talk about the great Maxwell *News's* going forward with New York—"the greatest city in the world," he declared in his byliner—the old *News's* problems remain, and with them the troubles of New York, as well. "Maxwell's blowing smoke," says a competing newspaper executive. "What exactly has he got?" Or as another competitor, Robert Johnson, the president and publisher of New York *Newsday,* says, "There are just not enough *News* readers out there anymore; that will be evident by the fall."

The grim arithmetic of readers and advertisers in the New York market seems to support Johnson. In the months before the strike began, last October, the old *News* had a circulation of just over 1 million readers daily and 1.3 million on Sunday. By the time Maxwell arrived as the buyer of last resort, the *News,* according to Maxwell himself, was selling no more than 350,000 copies daily. Hundreds of its advertisers, including the key department stores, had also deserted the paper.

About 250,000 of these readers, and many of the advertisers, defected to the *Post,* pushing its circulation up to 750,000 and nudging the paper into the black. Another 110,000 readers began picking up New York *Newsday,* and its circulation rose to 330,000. Suburban papers also scooped up old *News* readers; in Nassau and Suffolk counties, for example, the circulation of Long Island *Newsday* increased from 495,000 to 525,000 daily. The gains were greater on Sunday, with New York *Newsday* going from a prestrike circulation of 155,000 to highs of 435,000 recently.

Editors at both *Newsday* and the *Post* claim to be realists. They say that they know they can't expect to retain all these new readers and advertisers. But neither do they expect the Maxwell *News* to win back all of the 650,000 to 700,000 readers who had stopped reading the *News* for one reason or another—the unavailability of the paper at newsstands, sympathy for the unions, or just plain disappointment with the anemic strike paper.

Right now, says Jerry Nachman, the editor of the *Post,* "we're the largest and most profitable tab paper in the city." Moreover, the *Post* claims that many of its new advertisers have signed up for the rest of the year. "The old days are gone," Nachman adds. "Whatever happens next, we're never going to face the prestrike spread again, with the *Post* at 500,000 and the *News* at 1 million." (The *Post* still has burdens to shoulder: Owner Peter Kalikow, the real-estate developer, owes his bankers some $900 million, and the New York *Times* reported last week that some of his creditors actually expected him to pay them back on time.)

Nachman predicts that both the *News* and the *Post* will come out with circulations of around 600,000 each. At New York *Newsday,* editor Don Forst is more cautious, at least for the record. "We'll lose some of the numbers that we picked up," he says. But then again, "they may return. The readers who go back to the *News* won't find the same paper."

Certainly, the *News* has already undergone a makeover. The old page-one line

Photograph by Adam Scull/Globe Photos.

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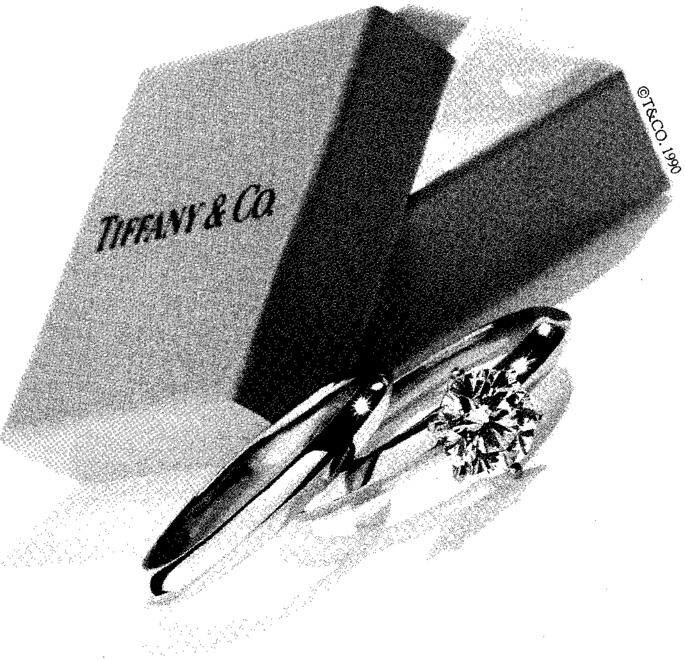
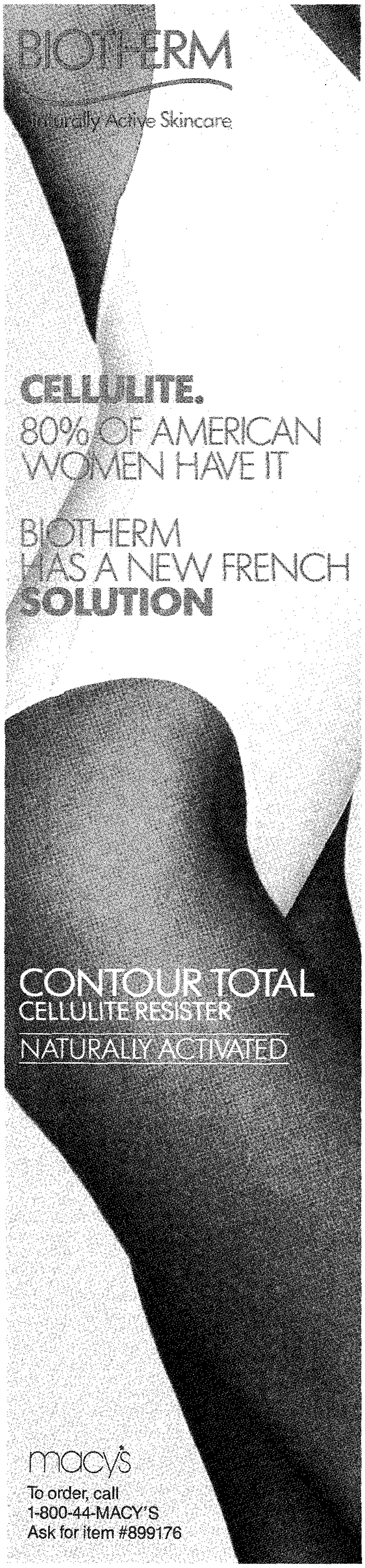


©T&CO. 1990

Brilliant-cut .58 carat diamond solitaire in the classic platinum Tiffany Setting, shown with a platinum Tiffany wedding band.



"New York's Picture Newspaper" was dropped for the Maxwellian exhortation "Forward With New York" (a haircut on the tag line "Forward With Britain," which Maxwell used when he took over the *Mirror* of London in 1984). But the *News* was still moving in reverse gear last week.

Maxwell is closing the Garden City printing operations, one of the three plants where the old *News* published its million-plus pressruns. The shutdown may not only limit production capacity but also affect the paper's ability to distribute late sports results throughout its entire market area. Last week, with all the striking workers back, *News* executives said they were printing a million papers nightly but couldn't say how many they were selling. Advertisers, however, have been told the *News* is now guaranteeing distribution of 800,000 copies daily and 1 million Sunday.

Maxwell's ability to get the craft unions to agree to layoffs and buy-outs adding up to some 800 jobs (out of a total work force of 2,300) has been well publicized. The *News's* old management sought these reductions, too, arguing that union featherbedding and archaic work rules had made the paper too costly to operate. But the old management never sought the newsroom cuts that Maxwell won from the Newspaper Guild. Now Maxwell's *News* will be covering the metro area with 340 newsroom employees, down from the old unionized staff of 425 reporters, writers, editors, photographers, and clerks.

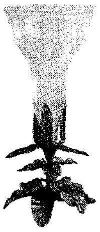
In addition, around 150 Newspaper Guild jobs in advertising and sales were lost, and hundreds of nonunion staff people have been let go—everyone from secretaries to vice-presidents. For the new slimmed-down paper, Maxwell asked readers to pay a nickel more starting the day he took over.

The Maxwell *News* will also be lighter on some of its major talents. The team of cityside columnists that publisher James Hoge assembled to attract new readers has largely dispersed; Mike McAlary now appears in the *Post* and Gail Collins in New York *Newsday*. *Newsday* also picked up *News* columnist Bill Reel to be a conservative counterweight to Jimmy Breslin.

Maxwell also let Liz Smith get away. The columnist had been working without a contract since February; Maxwell entertained her on his yacht. But he declined to match, much less top, an offer from *Newsday*. There, Smith is said to be getting $350,000, plus a very sweet syndication arrangement that gives her exposure in the Los Angeles *Times* (which, like *Newsday*, is owned by the Times Mirror Company).

Smith is a special case. "She has two fairly well paid assistants on her personal staff, so she's expensive," says a senior editor at the *News*. But, this editor adds, the fact that Maxwell made no serious bid

Etched
Glass Vase
with gilt foliated base. c. 1850



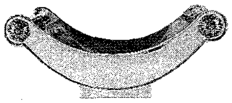
Extraordinary Asprey
crocodile travelling case with
sterling silver, crystal and
crocodile fittings, c. 1901

Silver-plate "Boy on Fence"
double-welled salt cellar with
blue glass liners. c. 1895

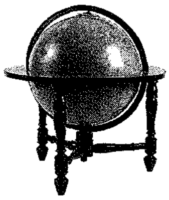
Exceptional "Birds in
the Marsh" heavily
carved walnut decanter box. c. 1865

Noble pair of frosted glass lions. c. 1874

Pair of rare, Irish
silverplate cheese
coasters. c. 1820



Beautiful, red and blue floral foot bath.
c. 1860

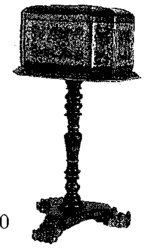


19th century terrestrial
globe, published by
T.M. Bordin, in
mahogany stand. c. 1830

Classic, Royal Doulton "Bewlays" tobacco
jar. c. 1860

Useful, brass porte couvert. c. 1870

Chinese lacquer tea chest
on stand. c. 1840



Boxed "Sykes" hydrometer
set with float, thermometer,
slide rule and weights. c. 1880

Items subject to prior sale.

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Eccentricities

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for Smith "reveals his intentions for the *News:* He's not going to be spending any real money of his own here." Blowing smoke, even aboard a yacht, is cheap.

Maxwell may also "let" Jim Hoge get away. Hoge, 55, arrived in 1984 to run the *News* for its owners, the Tribune Company of Chicago. To the unions, he represents the bad old past: He is the company man, by way of Yale and Chicago, who tried to break the principle of collective bargaining.

But for now, Hoge is useful to Maxwell. He's been effective working the phones, luring some advertisers back (at steeply discounted rates, to be sure). He also provides continuity and has introduced Maxwell around town—the for-hire guide who speaks the natives' language. As long as Hoge's on the masthead as publisher, he serves as something of a Maxwellian finger in the unions' eye: He reminds them who's calling the *News's* tune.

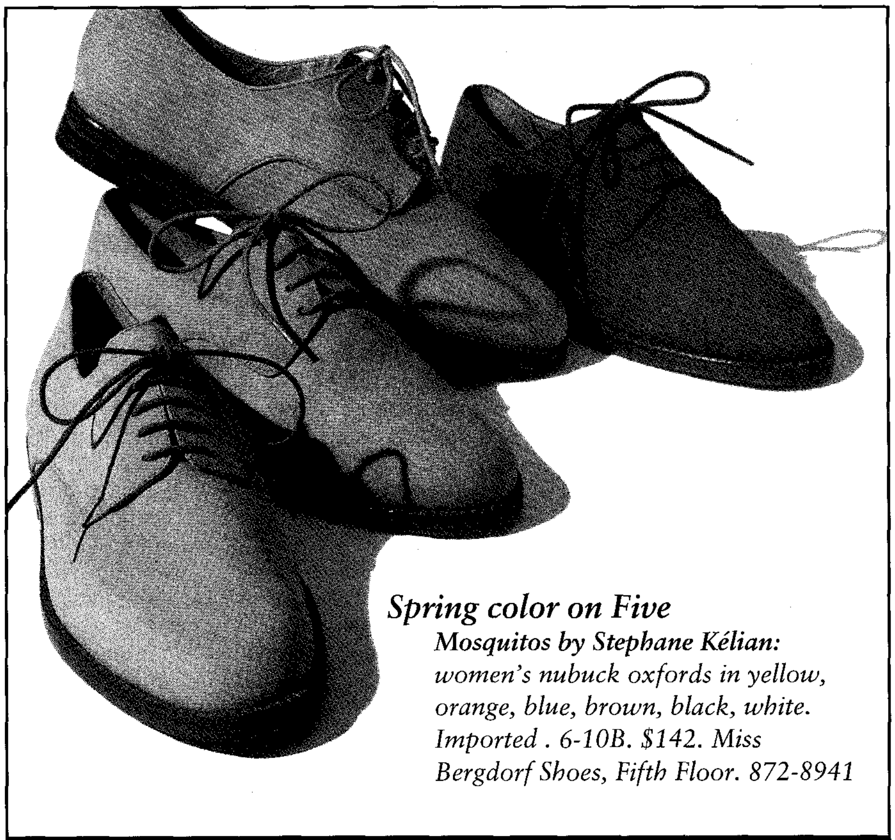
No one doubts, however, that Hoge is, as one *News* man put it, "a transitional figure. He'll be gone by summer. They are not a natural union."

Maxwell has needed all the guidance he can get to date. The Grossman caper was witnessed, mercifully, by only a few people. Again, it might have been more a show of who's the boss rather than the launching of a populist crusade (Standard & Poor's as a genuine tab bad guy?). Maxwell's next performance, at the Gridiron Dinner, received more public notices.

The Gridiron is boys' night out in Washington. The president, the Secretary of State, the Congress, and the mandarins of the press are all dressed like penguins and perform songs and skits while the bourbon flows. A resplendent Maxwell, in formal decorations, presided at a hastily arranged *News* reception after the show. "There's always been a touch of anti-Semitism at the *News,*" Maxwell told a Washington *Post* reporter working the room for witty quotes. "There's no editors there who have been properly circumcised, so there are things to do."

Back in the seventh-floor newsroom, *News* editors made the predictable jokes about their boss's post-Gridiron words—and tried to put the best possible interpretation on them. One senior man suggested that Maxwell, who was born Jewish, had heard the anti-Semitism line during visits with some potential advertisers: "We've all encountered it in the past. It's a legacy of the paper's isolationism before World War II and what people think of as the old 'Irish cop' image of the *News.*"

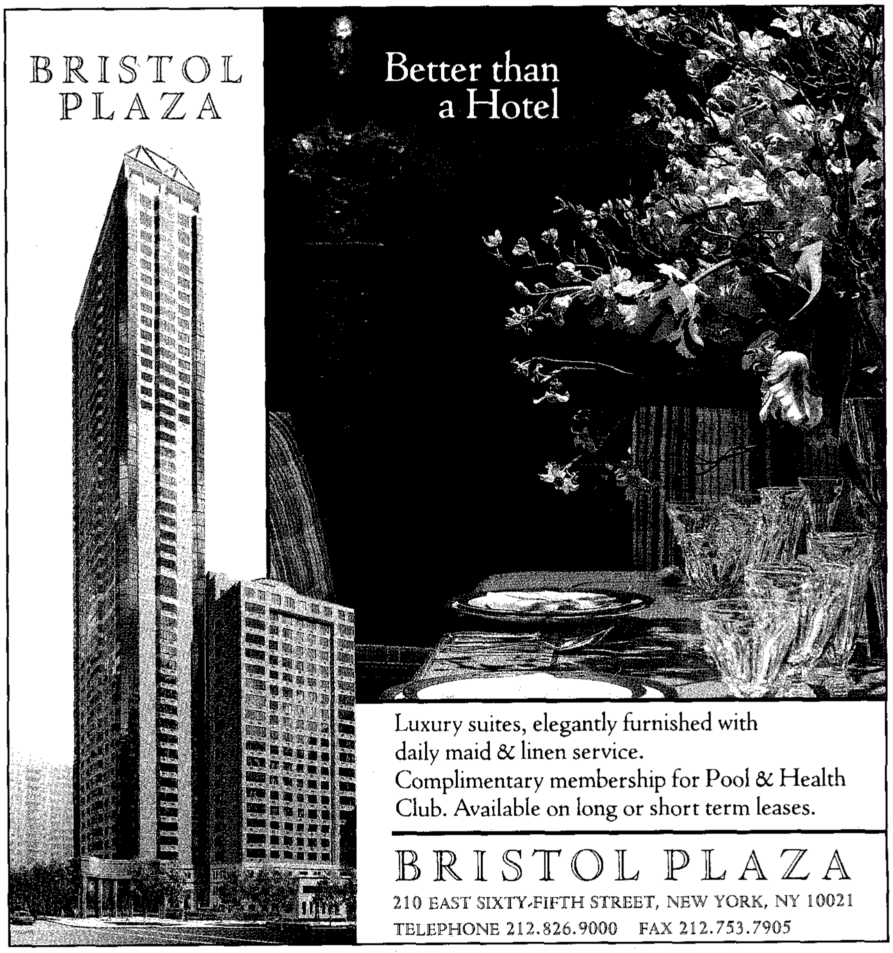
The story, in any case, blew over. The day after the Gridiron, Maxwell picked up an invitation to a Foxhall Road brunch where George Bush was the honored guest. One day in town as the *News's* new owner and Maxwell's breaking bread with the president of the United States. Isn't that what America's all about? ▬



Spring color on Five

Mosquitos by Stephane Kélian:
women's nubuck oxfords in yellow, orange, blue, brown, black, white. Imported . 6-10B. $142. Miss Bergdorf Shoes, Fifth Floor. 872-8941

BERGDORF GOODMAN



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Fun City/Martin Pedersen

MY 1991 ALL-STARS

I HAVE A MODEST ENTOURAGE—NO FLAKY ASTROLOGERS, NO SADISTIC personal trainers, no secretaries without secretarial skills. We're small, slightly "bookish," very East Coast. All seven of us can squeeze into a single gypsy cab. Still, when I enter a room, they make a statement; they know what's expected of them: Wherever I go, they follow. I'd like to introduce them so that if you spot one of these uniquely talented individuals at a publishing party or standing in a friend's kitchen on the Upper West Side, you'll know I've arrived:

Point Man: Harold (PeeWee) Green
6′1″, 230 pounds. Large, black, imposing, the prototype Point Man. Acquired from the Murphy organization after languishing for years behind one of the biggest, slickest Points in the business. Can double as a bodyguard. Our pitch to PeeWee (who prefers Harold) was the opportunity to start. Worried about the change from show business to literary venues, about our organization's ability to generate sufficient cash flow. Wooed by citing recent advances to Jeffrey Archer and Stephen King. Described by a teammate as "an LT with a Book-of-the-Month Club subscription." Gives us, for the first time in years, a dominating presence out front. This year we will not be turned away by maître d's, nightclub doormen, and acquisition editors.

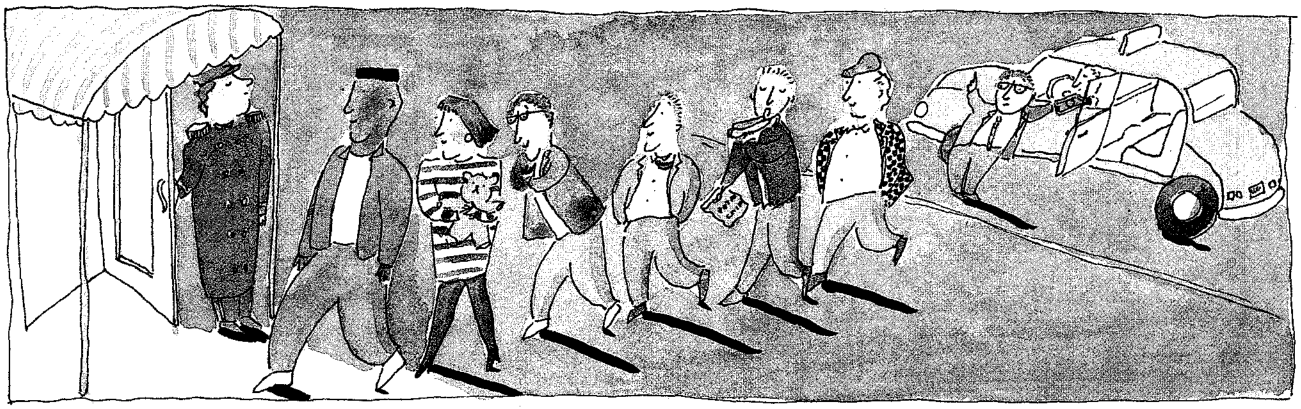
Decoy: Louis Shapiro
5′8″, 131 pounds. Signed as a free agent out of the creative-writing program at the School of Visual Arts. Looks just enough like me to cause temporary confusion in the press corps. Wears similar glasses. Also holds coats, carries suitcases, laughs at all my jokes. Has mandatory crush on my girlfriend. Doesn't look as much like me as last season's Decoy (who unfortunately spent more time promoting *himself* than performing his role as a mere diversion. When last year's Decoy unexpectedly signed a three-picture deal with Touchstone, some friction developed within the organization, and he has since left to "pursue other opportunities in the entertainment industry"). The 25-year-old Shapiro remains unpublished and unproduced.

Best Friend: Bobby Spackler
5′11″, 165–203 pounds (depending on mood). Attended the same state-supported university as I did more than a decade and a half ago. Wears funky thin ties in extreme colors. *People* magazine likened his laugh to that of a "young Ed McMahon." Played out of position and overweight at the Point last season. Lighter, quicker, wittier, he moves now into the inner circle as Best Friend, where his clever tongue and booming laugh can be fully utilized. An admission by the organization that biting sarcasm, while an asset at Best Friend, is a liability at the Point (as evidenced by last year's late-season brawl at Elaine's).

Relative on the Payroll: Arvid Pedersen
6′3″, 175 pounds. Returns to this part-time position as our only third-year holdover. Drives up from suburban Washington on weekends, though he will fly here on short notice for midweek publication parties offering free food. A few years back, people, *really important* people, walked up to Arvid at black-tie events and asked, "What's your connection to all this?" "I'm his cousin," Arvid would reply without elaborating. Has since developed a wonderful childhood anecdote about my pulling him out of an icy lake and saving his life. Each year the story gets sharper, funnier, fuller, more heroic. What we especially like about this year's version is its consistency with its subject: I may not have actually saved Arvid's life, but his story conveys exactly how I *would* have done it had the opportunity presented itself.

Hanger-On: Earl Wheeler
5′9″, 189 pounds. Lured out of retirement from his suburban Las Vegas home. Studied with Jilly Rizzo at the Sinatra compound in Palm Springs. Worked for Presley, Goulet, and Kissinger. Waitlisted by Springsteen in '84. Seen recently wearing a new herringbone sports jacket and a John Deere baseball cap. Acquired against the advice of most top advisers. Strong as an ox, loyal as a dog. During preseason insisted on *carrying* me up four flights of stairs. If team's rankings are thinned by injuries or alcohol rehabs, could fill in at Mortimer's as Best Friend for a night, though scouts question his range of literary references.

The Girlfriend: Sarah Newbourne
5′7″, 121 pounds. An aspiring singer and former English nanny first seen two years ago in Central Park pushing a baby carriage. Has signed release promising not to write a book about her experience for at least five years. Pluses: young, attractive, easily impressed, needs green card. Minuses: Replacing a 32-year-old account executive with a 23-year-old backup singer opens us up to charges of ageism and sexism by knee-jerk feminists. Looking to avoid last year's romantic fiasco. (Holding "Helen" over for a second season sent the wrong signal. And contrary to reports, I fired Helen *before* she moved out to L.A. with that double-crossing creep with the three-picture deal!) Has assured us she's not attracted to anyone else in the organization. ■



"If you spot any of these uniquely talented individuals, you'll know I've arrived."

Illustration by Merle Nacht.

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FAST TRACK

EDITED BY CHRIS SMITH

BRIEF LIVES

THE NATURAL

Lovejoy: A brilliant mind tries to save the planet.

"THE PLANET IS in the process of falling apart biologically," says Tom Lovejoy. "If the biologists don't get involved, how the hell can we expect anyone else to?" Then he cracks an ironic smile. "All I wanted to do in life was be a naturalist, a happy-go-lucky Gerald Durrell type."

Instead, Lovejoy, 49, has become the leader of a crusade that's combined science and celebrity. As the Smithsonian Institution's assistant secretary for external affairs, he's come up with ideas that are transforming Latin American conservationism—and as a reluctant but effective showman, he's enlisted Tom Cruise, Ed Begley Jr., and Olivia Newton-John as lobbyists for the cause.

In Lovejoy's office overlooking the Washington Mall, a great mapped Amazon River courses across one wall; on another wall is a Brazilian bank note—but where some distinguished statesman's picture should be is Cruise's grinning mug, a memento of the star's sojourn in the wild. Lovejoy, wearing wide-wale corduroys and an anorak, sits in an armchair laughing easily as he counts how many U.S. senators have swung in the hammocks of his Brazilian research station. "Bill Bradley will be the eighth," he calculates. "When it gets about fifteen, I won't have to worry—that will be critical mass."

A scion of a Manhattan Life Insurance family, Lovejoy received his doctorate in biology from Yale and soon after joined the World Wildlife Fund. In 1978, he had the first of the brilliant insights that have marked his career.

"The question was whether one large reserve would hold more species than a lot of smaller ones of the same total area," Lovejoy explains. No one had any proof either way. Lovejoy's genius was to use Brazilian law to induce developers to set aside 24 plots of virgin forest, which have become the Minimum Critical Size of Ecosystems Project. The answer—one vast plot is better than many small ones for sustaining delicate species—will strongly influence conservationists' strategies for years to come.

Then, in 1984, Lovejoy conceived of the debt-for-nature swap: Conservation groups buy Third World debt at reduced rates, then retire the debt in return for government spending on environmental projects. Ecuador, Madagascar, and Costa Rica have made the trade; Mexico recently arranged to have Conservation International retire $4 million in return for protection given the Lacandona forest near Guatemala. If Lovejoy succeeds in getting President Bush behind proposals for converting government-to-government debt, the result could be billions of dollars for environmental projects.

Around the time he joined the Smithsonian in late 1987, Lovejoy came to see that the rates of climatic change and extinction were so horrendous that he had to marshal every force possible to halt them. Now, from his chair, Lovejoy points to his prized Audubon print. In it, a Bachman's warbler sits among the branches of a Franklinia tree. Lovejoy dryly notes that the bird hasn't been sighted for years; Franklinia hasn't been found in the wild since 1804. "It's a book-burning, in a way," he says. "People don't realize that living things are a huge library."

If they'd had a champion like Lovejoy, bird and tree might still be around—even if they had to endure the occasional visit by movie stars and politicians. ROWAN GAITHER

PRICES

HERE'S WHAT IT COSTS TO preserve your memories—or collect evidence for a police-brutality complaint:

☐ Kodak Fling disposable camera from Profoto, 128 West 31st Street, $8.95.

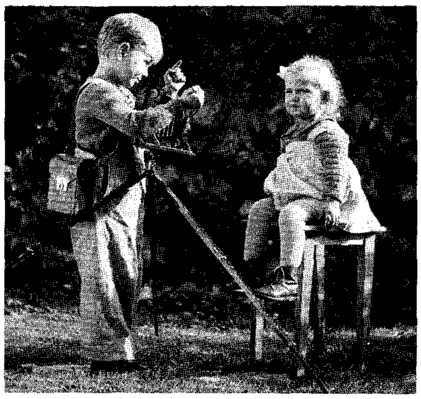
☐ Canon Snappy AS auto-focus from 7th Avenue Camera & Electronics, 729 Seventh Avenue, $99.

☐ Nikon Zoom Touch 400 from West Side Camera, 2400 Broadway, $219.

☐ RCA Pro 850 camcorder from Camera Land, 575 Lexington Avenue, $799.89.

☐ Camera concealed in a briefcase from CCS Counter Spy Shop, 675 Third Avenue, $1,200.

☐ Hasselblad 500CM Classic, from Advanced Camera, 15 West 46th Street, $2,499.



Photographs: top, Brian Coats; bottom, H. Armstrong Roberts.

The Fineson Things in Life

ANY FAMILY IS BOUND TO be noisy just before supper. Take a family 22 strong, toss in a photographer and a reporter, and just listen to the howl.

"You wanna come up to my room to take my picture?" Gilda asks for a third time, fingering the noisy clump of key chains she wears on a long necklace. Charlie busts in—"Write down that I'm good-lookin'. I'm so good-lookin' I wanna cry." Snickers and guffaws. Charlie's a terrific guy—hardworking, always ready with a one-liner—but good-looking? "All right, all right," he concedes. "Just write down that I ain't ugly."

Charlie ain't ugly. Nor is the rest of his family—high-functioning mentally retarded adults who don't share a single drop of blood but most of whom have lived under this one roof near Gramercy Park since 1970. At the time, the idea was revolutionary: The creation of a group home for people who would otherwise be left to institutions or, often, with poor and unequipped relatives or, worst, on their own. Residents would have to have a developmental disability that would allow them to adapt to group living; most important, residents would come and go, making and spending money as they pleased.

How well did this idea work? The answer is right there for anyone who spends five minutes at Fineson House, amid the scrapping and the laughing and the sheer noise of lives being lived.

A sturdy, inviting four-story brownstone, the house was built by J. P. Morgan around the turn of the century. It is named for Bernard M. Fineson, a lawyer and a vociferous advocate for the rights of retarded people, who died in 1967. Three years later, New York State gave free use of the house to the private Association for the Help of Retarded Children, which still runs it. Fineson's retarded son, Harris, was among the charter residents. Now there are sixteen bedrooms, filled with stuffed bears, bowling trophies, televisions (*lots* of televisions), and rare Civil War books. For the past six years, Ilka Hall has been the house manager. "I work five days a week, but it feels like ten," she says, trying to sound grumpy. But then a smile blooms, and sticks.

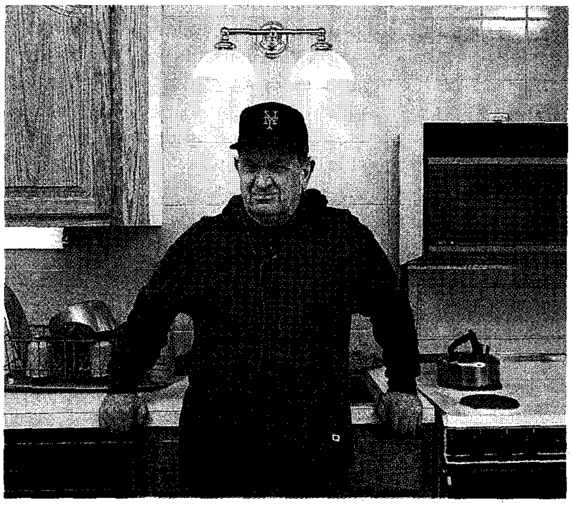
It was quiet here this afternoon until about four, when the residents began coming home from work. Nearly all of them hold full-time jobs, in assembly shops or mailrooms or offices. Gilda had a good day, putting together toiletry kits after a too long stint affixing tags to baby clothes. "I have trouble with my hands, with my walk. But I try, I manage." Irving, Charlie's roommate, was home all day. He just left his job at Goodwill Industries to start a new one in Manhattan; 30 years of rising at 5:30 to make the trip to Long Island City was enough.

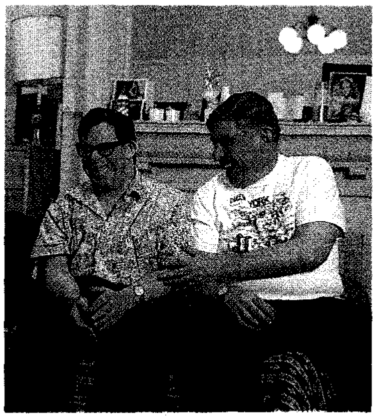
One by one, the residents swing shut the heavy front door and brighten, cringe, or scowl at the sight of visitors in their dining room. The tables hum with talk about work and doctor's appointments and who ate all the bananas. Everything is suddenly bumped up a notch when Charlie enters—he makes a very nice buck running his own business down on Canal Street, filling deli orders for merchants. Charlie, at 51 one of Fineson's younger residents, has Down's syndrome; is a diamond-shaped four foot ten; wears black horn-rims; has a sense of humor that makes Bob Hope seem avant-garde. Now he's trying to convince everyone that his father, who died in 1975, fought in the Civil War. Nobody's buying.

Nearby is Celia, aged and beautiful with silver hair and a very warm but flickering smile. "I'm all right; I'm okay," she keeps saying to Seymour. But she is extremely shaken up today. She made a mistake at work—she won't say what—and was scolded by her boss at the Hearst Corporation, where she has worked as a clerk since 1951. Seymour, a salty but gracious 72-year-old candle-maker wearing a Mets cap, takes her fluttering hand and pats it. Talk turns to why it is that all but one resident is Jewish; nobody has an explanation. Many go to temple, but not Seymour. "You know why? Because I cry right away." Seymour tells the story of his father's having a heart attack and falling to the floor in their apartment near where Ebbets Field used to be; Seymour called the ambulance in vain, then spent the whole day of the funeral outside the temple, crying in a car.

The room is draped in a shared silence. Nearly all the residents have lost their parents. None has a spouse or children. Seymour is now clutching Celia's hand with both of his, and it lies calmly. It's almost time to eat, but even Charlie, for a time, is quiet. One big family.

STEPHEN J. DUBNER





When Fineson House opened, a group home for the retarded was considered revolutionary. Twenty-one years later, Seymour Gittelson, Katie Greenblatt, Irving Rawitz, and Charlie Wattstein (clockwise from top) are still part of the happy family.

Photographs by Ed Quinn.

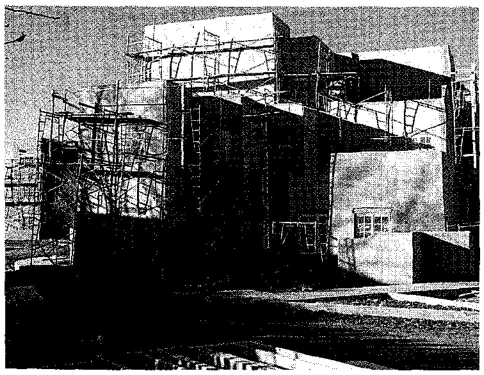
SANTA FE POSTCARD

Reservation Required

A CURRENT LOCAL BUMPER sticker blares TAKE THE NEW OUT OF NEW MEXICO. But if the "New" refers to New Yorkers, the Southwest had better prepare for even more.

Developer William Zeckendorf Jr., who had already made substantial inroads in Santa Fe with his El Dorado hotel and a condominium complex, recently spotted Indians on the horizon—or, more to the point, the Bureau of Indian Affairs, the government agency charged with repairing the white man's pillage. In a clever financing arrangement, Zeckendorf has formed a partnership with an impoverished pueblo to build an $11.5-million edifice called the Hotel Santa Fe.

The 1974 Indian Financing Act, designed to attract outside investors to tribal ventures, provides a 90 percent government-loan guarantee and a 3.45 percent subsidy on the loan's interest charges. Enter Zeckendorf, along with Dallas transplant Joe Schepps and the Picuris Pueblo. Sixty miles north of Santa Fe, isolated from tourists and remarkably unaltered by time, Picuris (it means "those who paint") has an unemployment rate of 38 percent; residents earn a meager income from a pueblo convenience store, restaurant, and museum, and from the sale of handmade pots and jewelry.



Under construction: The Hotel Santa Fe.

So here's the deal: 40 rooms and 91 suites on 3.2 acres near downtown Santa Fe, of which the pueblo owns 51 percent and Zeckendorf and partners own 49 percent. Zeckendorf, Schepps, and other non-Indian partners run the complex through the Santa Fe Hospitality Company. The Indians get to run the hotel's gift shop. Everybody gets rich, except. . . . Not everyone loves it.

Just fourteen Picuris answered the call to work on the construction; currently, 10 of the 56 employees are pueblo residents. And some of the tribe's elders, including Pat Martinez, the pueblo's spiritual leader, worry that tribal traditions and values will fade as the Indians are lured toward Santa Fe—something of a Sodom and Gomorrah in the elders' view.

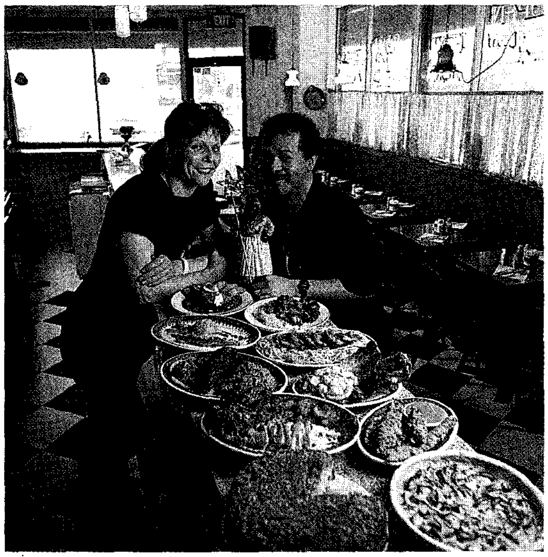
That opinion may change, however, if Zeckendorf's projections are correct and the hotel starts generating profits for Picuris in 1993. MARCIA COHEN

CHOW

FIRST-RATE THIRD WORLD

IF PAUL SIMON'S *The Rhythm of the Saints* were a restaurant, it would be Betty Deepe and Al Campbell's Third World Café, at 125th Street and Riverside Drive.

Tucked between two Harlem viaducts, steps from the night-dark docks on an industrial cul-de-sac lined with body shops, brushless car washes, and wholesale meat packers, the café stands on an imaginary island. It hides behind neon signs glowing RIBS AND CHICKEN, FISH AND BURGERS—simple food words that can't hint at the restaurant's riches: a fantasy jumble of Cajun, curry, and Caribbean spices, Brazilian picadillo and Georgia barbecue, sweet-potato fries every day, and black-eyed peas. The air is plump with music from Hugh Masekela to Bob Marley to Bob Weir—sounds that, like the flavors, follow the slave trail from West Africa deep into the U.S. heartland, as reimagined by a farm girl from Nebraska and a Jamaican-born banker raised at 126th and Saint Nick.

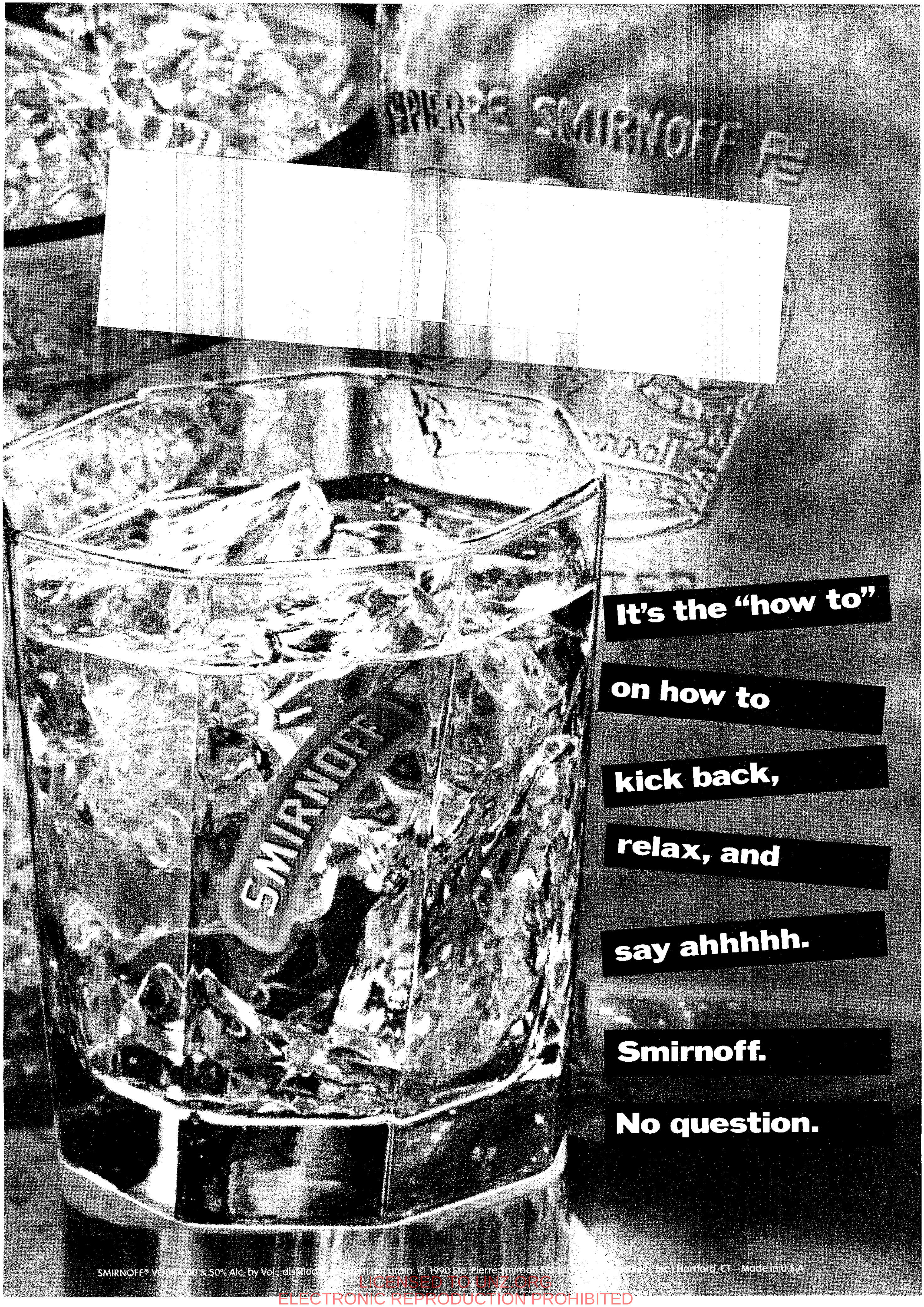


Deepe and Campbell cook up a fantasy island.

Betty invents the menu. Al programs the tunes. Once upon a time, she planned strategies at Chiat/Day and he underwrote municipal bonds for Chase Manhattan. But two years ago, they leased the "125th St. Pier Diner"—the fifteen-seat hole-in-the-wall where Tom Hanks wooed Sally Field in the film *Punchline.* They kept the counter built as a *Punchline* prop and added mismatched chairs, *Santeria* figurines, and shiny bumper stickers from all over the Third World. And they started to cook—riffing on soul-food and south-of-the border scales to concoct dishes like Thelonious Monkfish, private-recipe jerk chicken, and fish escoviche à la Al's mother. "I think people come to see what we'll do next," Betty says. "So I feel an obligation to keep experimenting."

With entrées running about $7.95, Betty and Al have built a neighborhood clientele—Harlem office workers, students from Columbia University, cabbies who take advantage of the café's easy-off, easy-on access to the West Side Highway. But even with hush puppies, soy-ginger-beef sauté, and unlimited free parking, they know they're far from Restaurant Row. The nearest subway, the IRT at 125th and Broadway, is two daunting blocks away. "It looks very ominous at night," Al admits. Still, says Betty, "we have people coming up here from 66th Street—two guys who ride their bikes up." For the less intrepid, the islanders say, it's no problem to call a cab. RUSSELL MILLER

Photographs: top, Robert Reck; bottom, Shonna Valeska.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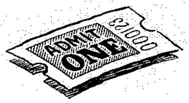
HOT LINE



THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

NIGHTLIFE

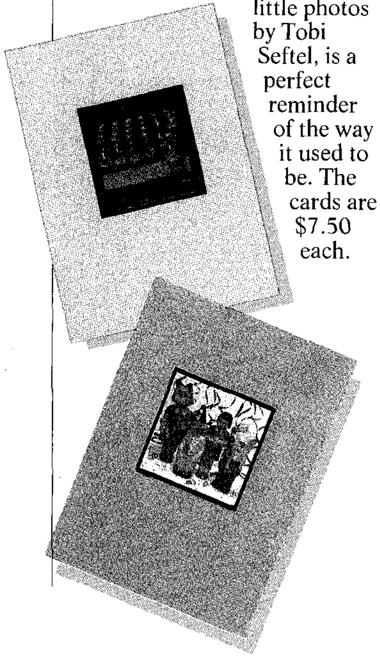
Great sax: Branford Marsalis, along with Robert Hurst on bass and Jeff "Tain" Watts on drums, is at the Village Vanguard from April 2 through 7. Shows at 9:30 and 11:30 P.M. and 1 A.M. Friday and Saturday. For tickets, call 255-4037.

MOVIES

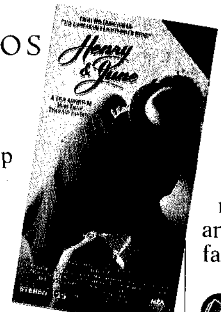
La Femme Nikita: The great actress Jeanne Moreau has a cameo in Luc Besson's tingly little French romantic thriller. But the real star is Anne Parillaud as a secret government agent.

SHOPPING

At the Whitney Museum: For those who remember tin windup toys and glass Coke bottles, this new line of nostalgic cards, with splendid little photos by Tobi Seftel, is a perfect reminder of the way it used to be. The cards are $7.50 each.



VIDEOS



Henry & June (MCA/Universal $89.99): Philip Kaufman's film about Henry Miller in Paris will probably be best remembered as the picture that helped change the ratings code.

Presumed Innocent (Warner; $89.99): Harrison Ford stars as a lawyer caught up in a web of murder and corruption in Alan J. Pakula's adaptation of Scott Turow's best-seller.

TASTINGS

BY ALEXIS BESPALOFF

St. George Spirits is producing dry California fruit brandies; in aroma and intensity, they rival the classic eaux-de-vie of Alsace and Switzerland. Try the Williams Pear, Framboise, and Kirsch ($15 to $17 a half-bottle).

David Kelley

ASK GAEL

Got a new favorite bite? Try the rosy-pink grilled-tuna fillet with roasted pepper and arugula on a toasted brioche. It's served with a niçoise-olive mayonnaise. At lunch in the Savoy Grille, $14.

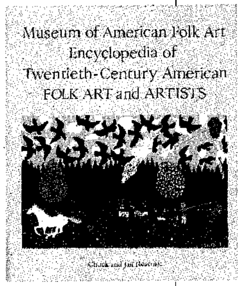
***Doesn't anything last in this hiccup-of-fame town?* André Soltner and Lutèce are in their thirty-first year of wowing a hardy band of regulars. Times being what they are, you don't need to book weeks ahead.**

I'm not on a diet; I just want to be fit. Nutritionists from Plus One Fitness Clinic have analyzed the menu at Amsterdam's and rated everything by calories and fat, so you'll know the red snapper and the salmon and shrimp brochettes are fit fare.

BOOKS

***Damage,* Josephine Hart: In her first novel, Hart explores the obsession of a successful, respectable man—and the dangerous object of his affection (Knopf; $18).**

Encyclopedia of Twentieth-Century American Folk Art and Artists, Chuck and Jan Rosenak: The concentration is on the art of this century—quilts, Grandma Moses, Navaho pottery, and the like (Abbeville Press; $75).

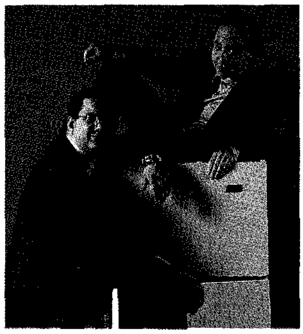


***Around the Southern Table,* Sarah Belk: This is the southern cookbook a lot of non-Southerners have been waiting for. Out with the Jell-O-salad recipes and drippy Velveeta-cheese dips. Sarah Belk's southern food is new and glamorous—fennel-orange-pomegranate salad with raspberry vinaigrette; spicy ham with phyllo triangles; grilled chicken paillard with peach salsa (Simon & Schuster; $24.95).**

THEATER

The Substance of Fire: Jon Robin Baitz, a 29-year-old playwright who made his New York debut a couple of seasons ago with *The Film Society,* has once again written with skill, intelligence, and wit. This time, his subject is a troubled and prestigious publishing house and the patriarch who runs it. At Playwrights Horizons.

Penn & Teller's Refrigerator Tour: These two very odd fellows—Penn's the big one; Teller doesn't speak much—are back with a new show and a 450-pound refrigerator. Even if you loathe magic, these two new-style magicians could very well change your mind. At the Eugene O'Neill Theatre.



Anthony Leow

***And the World Goes 'Round, the Songs of Kander and Ebb:* This is the show for theatergoers who've been complaining that nobody writes hummable Broadway music anymore. Much of the material—big, blowsy showstoppers like "Cabaret," "New York, New York," and "All That Jazz"—has been Muzaked ad nauseam, but thanks to a most winsome cast, everything seems fresh again. At the Westside Theatre.**

MUSIC

Carmen McRae, *Sarah—Dedicated to You* (RCA Records): McRae's now in her seventies and in rare voice with songs like "Misty" and "Poor Butterfly" on this recording of Sarah Vaughan favorites. It's a real beauty, perhaps a classic.

CARMEN McRAE
Sarah — dedicated to you

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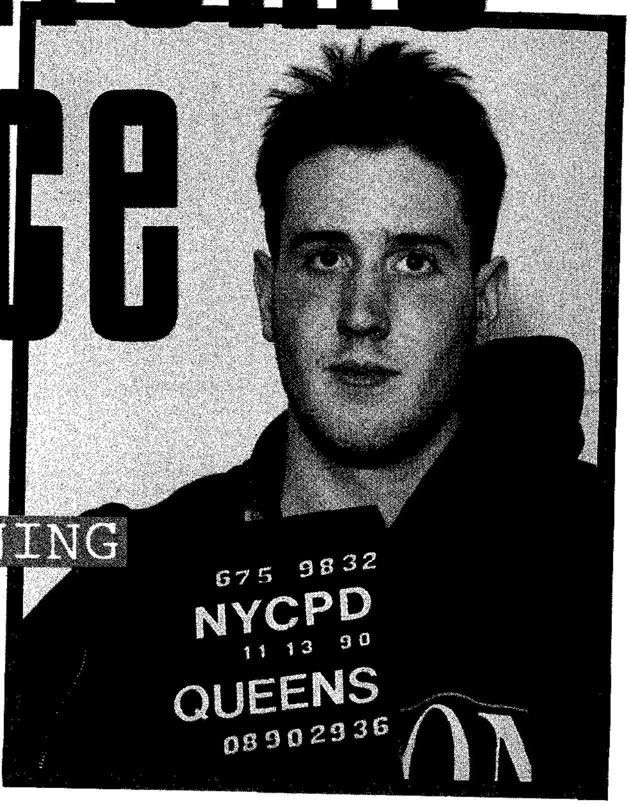
With Extreme Prejudice

A MURDER IN QUEENS EXPOSES THE FRIGHTENING RISE OF GAY-BASHING

BY ERIC POOLEY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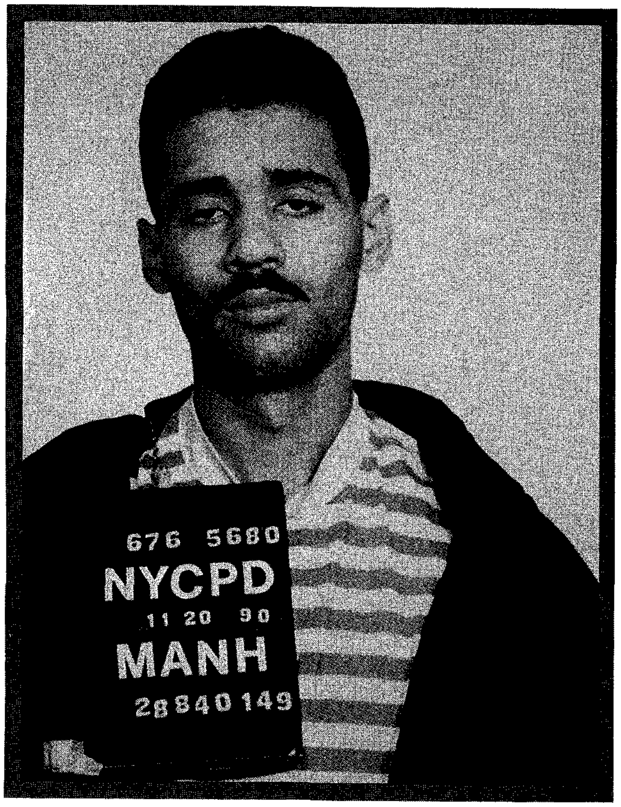
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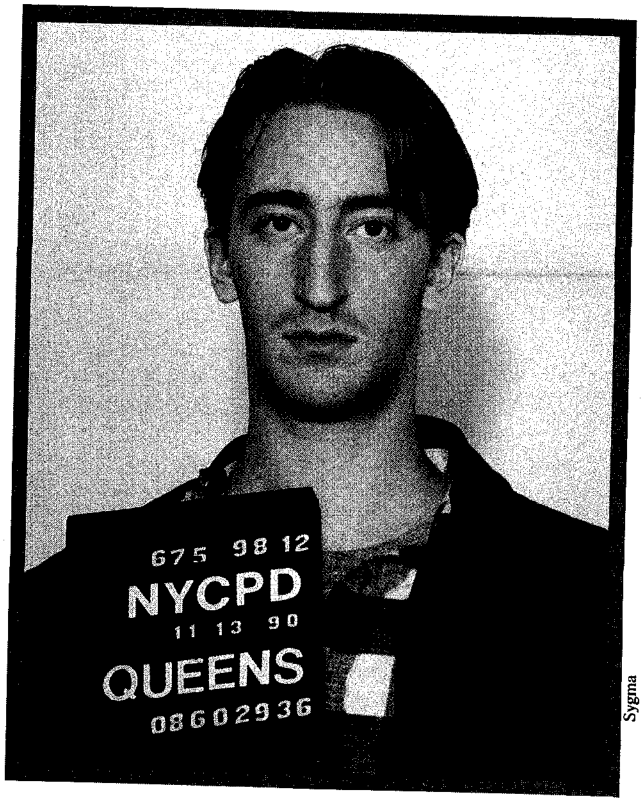
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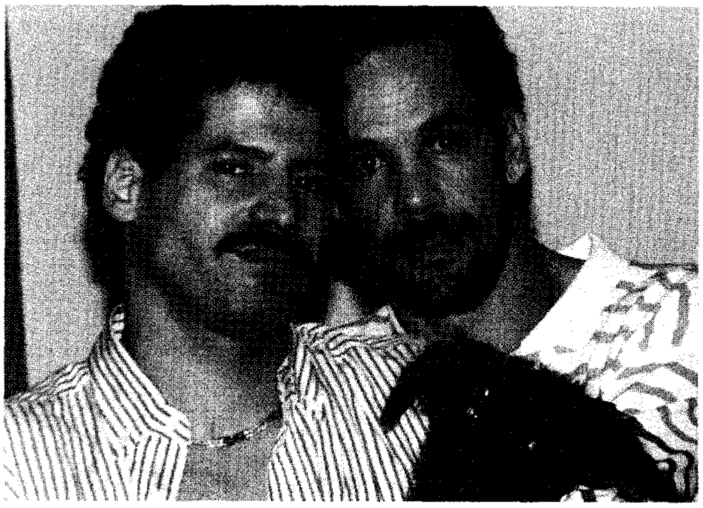
Sygma

ACCUSED KILLERS (CLOCKWISE FROM TOP) DANIEL DOYLE, ERIC BROWN, AND ESAT BICI.

A DOZEN PEOPLE SAT IN A QUEENS courtroom in early March and watched a videotaped confession every bit as cold-blooded and banal as those taken from the defendants in the Central Park–jogger case two years ago. As prosecutors told it, this was another kind of wilding, its perpetrators middle-class and white, its target random but a bit more focused: Julio Rivera, a 29-year-old man hammered and stabbed to death one night last July simply because he was homosexual.



JULIO RIVERA WITH FRED VENTURINI.

> **HATE VICTIM?** Rivera was murdered while walking to the home he shared with Venturini.

In the courtroom for a pretrial hearing to rule on the confession's legality, two of the three defendants in the case, Daniel Doyle and Eric Brown—tall, pale twenty-year-olds with unformed faces and hangdog looks—watched as the monitor near the judge's bench flickered to life. There on the screen was Doyle, crew-cut and athletic in a Union College sweatshirt, sitting beside a cinder-block wall in the 115th Precinct house in Queens, talking in a flat, matter-of-fact voice about a hideous crime.

"On the night of July first," he began, "I had an informal gathering at my house." Ten friends had come to the Jackson Heights duplex where Doyle, home for the summer after his freshman year of college, lived with his sister, mother, and father, a retired police detective. By 1:30 A.M., after four hours of beer-drinking, only three friends—Doyle, Brown, and the third defendant, Esat Bici—remained. Bici, then eighteen, known to his friends as Ed and Double O, was a high-school dropout who lived with his grandmother and worked at odd jobs. He was younger but tougher than the other two. His scalp was shaved and tattooed with the letters DMS, the initials of the Doc Martens Skinheads, a gang of Queens punks who named themselves after their preferred brand of footwear, Doc Martens combat boots. That summer, friends say, Bici had been showing Doyle and Brown the ways of DMS.

"We decided to take a walk," Doyle told the video camera, "because none of us were ready to fall asleep." As they left the house, Doyle said, he saw Bici slip a claw hammer into the waistband of his shorts. Brown, a Con Edison engineer's son who wore his straight black hair down to his shoulders, allegedly had a plumber's wrench and a silver-handled knife taken from Doyle's kitchen.

They walked from Doyle's house to a 7-Eleven on Northern Boulevard, where Brown and Bici bought beer, and from there to the schoolyard of P.S. 69, on 37th Avenue—in an area known as Vaseline Alley because homosexuals use it as a pickup spot. It is also frequented by small-time drug-dealers. Doyle said he left Brown and Bici at the schoolyard entrance and walked to a grocery to get himself a beer.

Around that time, Julio Rivera was making his way home from a friend's apartment. A handsome, charming, deeply troubled Puerto Rican man, Rivera supported a serious cocaine habit by working as a bartender, prostitute, and gigolo; after a decade in Manhattan's gay night world, friends say, he was living off a lover whose house he shared in Jackson Heights, trying to settle down. He was just blocks from home when he passed the schoolyard. By the time Doyle got back there with his beer, he told police, the fight had already started.

"As I came around the corner," Doyle said on the tape, "I saw Ed, Eric, and a third man who I didn't recognize"—Rivera—"involved in a scuffle. . . . The man I didn't know was in a defensive posture . . . and then I saw Ed take hold of what appeared to be a carpenter's hammer. I saw Ed swinging the hammer . . . as hard and as fast as he could." Onscreen, Doyle brought his arm down to demonstrate how Bici smashed the hammer into Rivera's head—a total of ten blows with the claw end, according to the medical examiner. Rivera screamed but did not fall. "My reaction was to go toward the scuffle and try to break it up," Doyle said. "I went and punched the guy. . . . I hit him once or twice with my fist, and then I probably kicked him in the gut." Still Rivera would not go down.

"After that," Doyle said, "I noticed there was blood on the hands of Eric and Ed. . . . I noticed Eric had a knife in his hand. . . . Eric handed me the knife and . . . I took the knife and I swung it down, and it entered the guy's back. . . . It didn't go all the way down—it just went halfway and stopped. I pulled it back out and looked at it, and I was horrified with myself."

In the courtroom now, Ted Rivera, the brother of the man whose murder was being recounted in such dry detail, rushed out the door, sobbing. Brown was glaring at the back of Doyle's head, and Doyle was staring into the top of the defense table; onscreen, Doyle was still talking calmly. "At this point, the gentleman was crouched over. . . . Ed started bludgeoning him with the hammer again. It was out of hand. It had gone further than it ever should have gone. . . . [Eric] pulled from his pant leg a plumber's wrench and swung it up and—the man was bent over—hit him in the facial area. Then Eric dropped the wrench. That's when I started saying, 'Maybe we should leave. . . .' "

Bici, according to Doyle, threw down the hammer, and Doyle put the bloody knife in his pocket (he later dropped it; it was never recovered. The hammer was found, but it bore no usable prints). Doyle said he picked up the wrench and threw it onto the roof of the school, and the three ran away (they wouldn't be arrested until months later, after two had allegedly bragged about the attack and their boasts got back to police). Rivera staggered out of the schoolyard and onto 77th Street, where someone saw him

PHOTOGRAPHED BY RICK MAIMAN

and ran screaming for help. A former lover of Rivera's named Alan heard the screams and raced over.

"When I got to Julio," says Alan, who asked that his last name not be used, "the guy was trying to tie a tourniquet around his back to stop the bleeding. Julio's blood was everywhere—his head was full of holes. I bent over and asked if he knew who'd done this to him. He shook his head no." Alan called 911, and the ambulance came and took Rivera to Elmhurst Hospital, where he died a few hours later.

ONE OF TWO GAY-BASHING HOMIcides last year, Rivera's murder was perhaps the grisliest in a wave of hundreds of assaults against homosexual men and lesbians—a crime wave that was largely ignored, gay activists charge, by both the mainstream media and the Police Department. With all the marks of a classic gay-bashing—young whites traveling to a homosexual area and using savage weapons to prey upon someone they'd never met—the Rivera murder became a galvanic issue in New York's gay community: not just because of its ugliness but because it remained unsolved for more than four months while police refused to classify it as a bias-motivated attack.

THE MARK OF THE DOC MARTENS SKINHEADS.

Because Rivera had a large amount of cocaine in his bloodstream at the time of his death, police considered his killing to be drug-related. Though Rivera, friends say, never bought drugs on the street, and though several other attacks on homosexuals had taken place in the area and hammers are not the weapons of choice in drug slayings, the police kept to their theory for months in the face of rising protests from gay activists.

As a result, Julio Rivera's name became the kind of rallying cry in New York's gay community that Yusuf Hawkins's did in the black community in 1989, after he was killed by a gang of whites in Bensonhurst. Gay activists led marches and protests in Rivera's name—including the first-ever gay-rights march in Queens. They held press conferences and meetings with police and city officials, heckled the mayor, and tried to get New Yorkers to wake up to the escalating street war against homosexuals. A group called the Pink Panthers launched street patrols, trying to deter the attacks, and *OutWeek* magazine began discussing the pros and cons of packing guns and shooting the bashers. Rivera's murder became the gay Bensonhurst, but few outside the homosexual community even noticed.

"Julio's death empowered a lot of gays who had never been active before," says Matt Foreman, executive director of the New York City Gay and Lesbian Anti-Violence Project (AVP), a victims'-services agency. "We refused to let his case die—we kept up the pressure, and if we hadn't, I'm convinced there never would have been an arrest in this case. That's typical of how the police have responded—or failed to respond—to this crime wave against gays and lesbians."

A homosexual man leaving the BoyBar on St. Marks Place is slashed across the face with a box-cutting knife; 60 stitches are needed to close the gashes. His attacker, a stranger, is sixteen years old. Two lesbians embracing on Bleecker Street are surrounded by a gang of twelve teenage boys and girls who kick them to the ground. Gary Apruzzese and his lover are walking along Seventh Avenue when five young men pile out of a van and beat them senseless. Ian Kramer and a group of gay and lesbian friends are leaving a dance at Columbia University when a pack of men in their thirties jumps and beats them; security guards watch but don't intervene. Two lesbians in a Park Slope diner are assaulted by an eighteen-year-old man who breaks one woman's nose and showers them with slurs, then chases them into the street; police say the incident is not related to anti-gay bias.

Random cases of gay-bashing in New York—all of them from the past year, most involving attackers in their teens or early twenties. It's a crime wave that's almost sure to rise again in the coming months, as the weather warms up and gays and lesbians—and those who prey on them—take to the streets once more.

The typical anti-gay assault, experts say, involves two or more young, usually white men who arm themselves with baseball bats, knives, clubs, bottles, or hammers, and head into a part of the city where gays and lesbians live—Greenwich Village, Park Slope, the gay area of Jackson Heights. They sweep in, beat up one or two unarmed, unsuspecting victims, and sweep out—and the speed and randomness with which they attack and flee makes them extremely hard to catch.

"It has actually become a fad among some high-school students," says Foreman of the AVP. "It's a cowardly sport—'Let's go beat up some queers.' "

In New York City last year, the AVP recorded 507 anti-gay and anti-lesbian incidents—assaults, harassments, bombs and bomb threats, robberies, and acts of vandalism—a 65 percent increase over 1989 and the highest number of cases in the nation. (Anti-gay incidents are on the rise across the country, according to the National Gay & Lesbian Task Force.) More than half the cases were hate-motivated assaults, a 114 percent increase over 1989. The Police Department confirms the ugly trend: The department's Bias Incident Investigating Unit started tracking anti-gay hate crimes in 1985—and has seen a steady rise every year since, with a sudden boom in 1990. The unit recorded 102 anti-gay hate crimes in 1990—more than double the number for 1989, at a time when hate crimes against all other groups dropped by 8 percent.

The bias unit's figures—drastically lower than AVP's—are at the core of a bitter dispute between gays and the police, one marked by mistrust and misunderstanding, and charges of police brutality, insensitivity, and willful undercounting of anti-gay attacks. The Police Department, which denies those charges, certainly has far more stringent guidelines for determining bias than AVP does. In general, anti-gay bias must be the sole motivation for an attack before the police will classify it as a bias crime. An attack usually must be *preceded* by an anti-gay slur for it to be called a hate crime; slurs voiced in the heat of battle don't often count. The bias-unit commander, Inspector Paul Sanderson, says his unit is just trying to be accurate.

"I think we have all become a little oversensitive," says Sanderson, who is black. "We attribute an attack to race or sexual orientation when it wasn't the case, and our sensitivity may even further provoke a confrontation. That must be taken into account."

But Sanderson doesn't deny that anti-gay attacks are up drastically. "This is a serious problem, getting more serious all the time,"

VICTIMS GARY APRUZZESE AND IAN KRAMER.

he says. Part of the recent rise in cases is due to increased reporting; the growth of victims' groups such as AVP has helped gays come forward who once were reluctant to do so. But more reporting doesn't account for very much of the rise. Foreman's group was swamped last year—28 straight weeks with a serious gang assault on gays or lesbians; five or six violent incidents every weekend during the summer. So far this year, the numbers are running even higher than last.

MOB PSYCHOLOGY "It's actually become a fad among high-school students," says a gay activist. "It's a cowardly sport."

"Have you seen that in the papers?" Foreman asks. "I haven't. If hate crimes against blacks or Latinos had doubled, there would be a hue and cry in New York. For us there's silence, and that sends a message: 'This is understandable. It's not a problem.' Gay-bashing is the only hate crime still tolerated in New York."

CRIMES OF HATE CAN'T BE EXAMINED independently of a society that hates. The messages about homosexuals "that this culture sends out through media, religious and educational institutions," says Gregory Herek, a University of California psychologist who has studied and written extensively on gay-bashing, "are often intolerant and negative—that this is not an acceptable life-style, that it's immoral, criminal, sick." Last month, when the organizers of the St. Patrick's Day parade at first refused to make room for an Irish American gay-and-lesbian group—then relented, only to have the gays (and the mayor, who marched with them) heckled and pelted with beer cans by parade watchers—that message was sent again.

The roots of gay-bashing may seem obvious: Homosexuals are demanding tolerance and equal treatment under the law, and the intolerant are responding with bats and hammers. But the equation is far more complex. For many homophobes, Herek's research has shown, anti-gay prejudice is a means to an end—a way to affirm other values. "Hating gays helps people define who they are," he says. "A strong negative stand against homosexuals, for example, can make someone feel he's a good fundamentalist Christian." The AIDS epidemic, Herek says, hasn't so much increased anti-gay hatred as lent focus, voice, and a bogus legitimacy to preexisting homophobia. More crucial than AIDS itself has been the increased organization, visibility, and radicalism of the gay community in the face of AIDS. As gays and lesbians challenge the mainstream community—especially through the infamous, in-your-face tactics of guerrilla activist groups such as ACT UP and its gay-liberation stepchild, Queer Nation—longheld hatreds tend to bubble over.

"Gay and lesbian people are more visible and vocal than they've ever been before," says Kevin Berrill of the National Gay & Lesbian Task Force Policy Institute, "and that cuts both ways. When you organize and challenge prejudice, it opens doors to understanding. But it also increases hostility and makes us more visible targets." Berrill draws a parallel to the civil-rights movement of the sixties. In those years, he says, blacks "saw real progress—but they also saw murders and church-bombings. Any time an oppressed group organizes for equality, there's a backlash, and violence is part of it."

There's a leap from anti-gay prejudice to violence—and young people are the ones most likely to make that leap. Teenagers, of course, don't read in the *Times* about the latest ACT UP demonstration at St. Patrick's Cathedral and then go out to bash; the hatreds and angers are passed down to them in more subtle ways. "Kids pick up these attitudes from home, school, church," says Sanderson of the bias unit. "Dad sees some activist on TV and says, 'I'd like to hit that guy with a baseball bat.' To him it's just talk. Then Junior goes out and does it, and someone's bleeding or dead."

A MONTH AFTER JULIO RIVERA BLED and died, a man told police he'd just confronted a skinhead in the P.S. 69 schoolyard and that the skinhead said he and his friends had killed Rivera because he was "a c-------ing fag." But the police didn't think the witness—a gay prostitute—was credible, and they wouldn't use his description of the assailant or classify the killing as a hate crime.

In response, Queens activists launched

Photographs by T.L. Litt/Impact Visuals.

the Julio Rivera Anti-Violence Coalition, and teamed up with AVP and Queer Nation to hold a candlelight vigil and march through Jackson Heights—the first gay-rights demonstration in Queens history. After announcing a $3,500 reward for information leading to the arrest of Rivera's killers, Foreman and other activists began to meet with police and city officials, trying—without success—to get the murder classified as bias-related. (Because the state Legislature hasn't yet passed a pending hate-crimes bill, bias classification would have only symbolic value—but to the activists, the symbol meant a lot.)

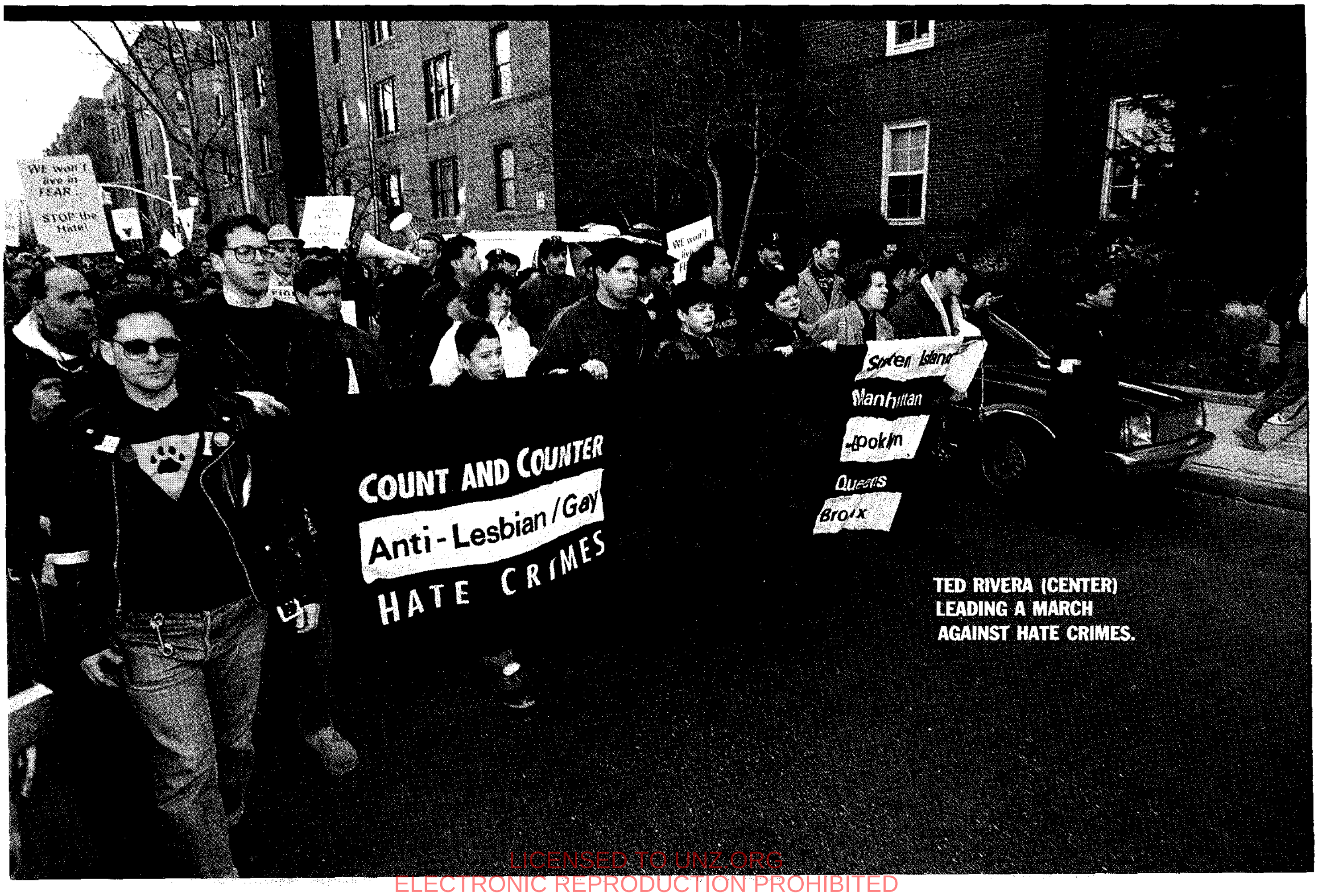
In October, AVP and Queer Nation staged a demonstration outside Gracie Mansion—because the crime was still unsolved and unclassified as a hate killing and because David Dinkins still hadn't said a word about it. Then members of Queer Nation heckled Dinkins as he spoke to a gay political-action committee in the Waldorf-Astoria's grand ballroom. "Julio Rivera can't be here tonight because he's dead," one protester yelled. Three days later, the mayor announced a $10,000 reward for information about the murder. It was Dinkins's first public mention of the slaying.

Still the police wouldn't back off from their drug-deal-gone-bad theory. And that didn't change, even after police began closing in on the alleged killers. They had a suspect—a DMS member who'd been arrested for a hammer attack in early 1990. He denied involvement in the Rivera killing but said he'd heard that "Danny Boy Doyleen, Ed Double O, and Eric Grant [*sic*]" had been involved. Another friend gave police more precise names—Doyle, Brown, and Bici—and Doyle was arrested at Union College on November 12. (Brown—who'd cut his long hair and bleached it blond—surrendered the same day, and Bici a week later; all three were charged with murder.) But even after Doyle confessed, police stuck to their original theory. Nowhere in Doyle's account does he mention any motive for the attack on Rivera—through two written statements and one hour and twenty minutes of videotape, he says he has no idea why he and his friends used a knife, wrench, and hammer to kill a man they'd never met. (Neither Brown nor Bici has made a statement to police, and their lawyers vehemently dispute Doyle's account; all three defendants have pleaded not guilty, and Doyle's lawyer, Jeffrey Schlanger, is trying to have Doyle's statement thrown out on the grounds that he was denied his right to counsel.) Doyle did tell police that he'd heard that the schoolyard was "used by young people for sexual purposes," but said he didn't know what kind. He also said that Bici "dislikes homosexuals" and "is associated with DMS. As for Eric, he dislikes them but less than Ed. And as for me, it doesn't make any difference either way."

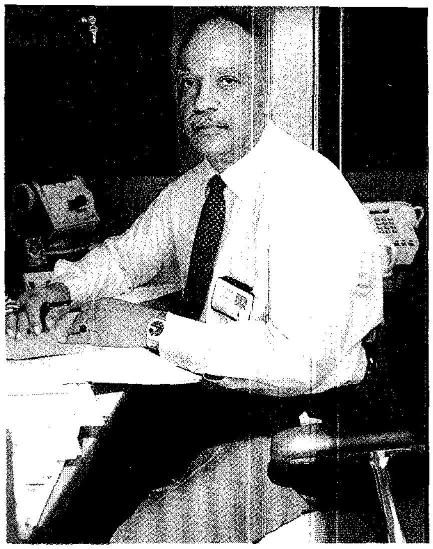
Because his statement didn't admit the bias motivation, the police still wouldn't reclassify Rivera's murder. "The cops often take a position just to take a position, and then won't budge," says a source in the Queens DA's office. "They just dug their heels in on this one."

Quietly, however, police had been piecing together the bias motive. Detective Jorge Sanchez, who had been talking to young people in Jackson Heights, spoke to one woman who told him that the three "disliked homosexuals and that Doyle, in particular, hated faggots," Sanchez has testified. "She also said that they belonged to DMS . . . the Doc Martens Skinheads . . . a group of basic hotheads that go

FIGHTING BACK In front of Eric Brown's apartment house, the protesters waved placards and chanted, "Shame! Shame! Shame!"



TED RIVERA (CENTER) LEADING A MARCH AGAINST HATE CRIMES.



AVP DIRECTOR FOREMAN.

around, you know, jumping on people and hurting people. She said that she had seen . . . the three of them at another time beat somebody up."

Sanchez testified that he'd had another talk with the original DMS suspect, who said he'd seen Doyle two or three days after the attack, and "Dan had told him something to the effect that they had really beaten up that fag down at the schoolyard . . . that Ed Bici had hit him with a bottle [*sic*] . . . Eric Brown had hit him with something like a wrench, and that he had stuck him—and that it was like sticking a watermelon, it went in so easy."

Then a witness who'd seen the three leave the schoolyard picked Doyle (but not the others) out of a lineup; a grand jury heard the testimony about DMS, antigay bias, and Doyle telling his friend they'd "really beaten up that fag." The grand jury returned murder indictments, and Queens D.A. John Santucci declared that the case was a hate crime whether the police said so or not, and gave it to a top prosecutor, executive assistant D.A. Daniel McCarthy. Four days later, the police issued a quiet statement: The Bias Review Panel had decided that hate had killed Rivera, after all.

THEY LINED UP OUTSIDE THE ORTIZ funeral home in early July, a long procession of men whose lives had been touched by Julio Rivera's, filing in one by one to lay a flower on his coffin. Ted Rivera, Julio's older brother and a very different sort of man—wife, family, steady job—hadn't seen Julio regularly in the ten years before he died; he was amazed by this outpouring of love. "I couldn't believe so many people were so devastated by his death," he says. "The grief was astonishing—people collapsing, kneeling by the coffin for hours, not being able to make it across the room. Julio was loved, and that made me proud."

The youngest of six children, Julio grew up on Jesup Avenue in the South Bronx at a time when the area was crowded, violent, and drug-plagued, but not yet the gutted moonscape it later became. Julio's father and mother were both religious and quite sickly, and preoccupied with running a boardinghouse that catered to "some very tough tenants," says Ted Rivera. For both Ted and Julio, the South Bronx was "a kind of survival course—we had to survive, then escape." Ted, twelve years older than Julio, found his way out through the Navy. "Julio," he says, "found another way."

Quick-witted and good-looking, Julio left the South Bronx behind and spent the rest of his life putting the greatest possible distance between himself and the slums. "An Adonis-like figure," as one former lover describes him, he found that older, wealthy men wanted him to be with them—for sex, for companionship. They coddled and indulged him, gave him money and drugs, and taught him. "He was always embarrassed to be from the Bronx," says Peg Rivera, Ted's wife, "and he emulated Manhattan people very well: He became well dressed, well spoken."

Working as a bartender in gay nightspots in Manhattan, Rivera would meet older men and sweep them off their feet. "He was just a lot of fun to be with," says the former lover. "The stereotypes of gay prostitute or coke addict do not come close to this man. He was not the kind who turned tricks on the street to buy a $10 bag. He drank from Baccarat crystal and wore Armani suits, and if he wanted drugs they were delivered—on credit." Rivera, friends say, never dealt drugs or stole. He had no arrest record. "Whatever injustice Julio committed in his life," says the former lover, "he committed against himself, not others."

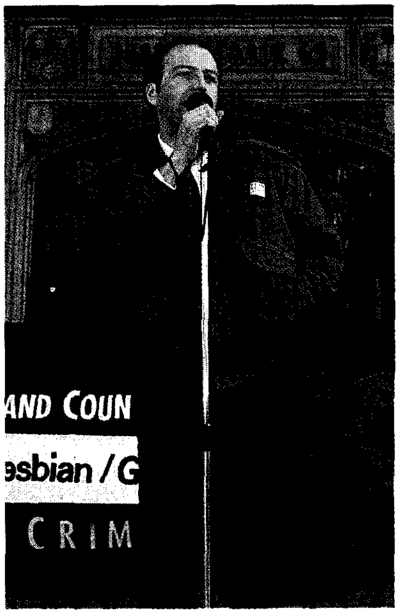
At his peak, in the mid-eighties, Rivera was living in an older man's apartment in the Hemisphere House, near Carnegie Hall, going to museums and concerts and Broadway shows, drinking in the Oak Bar, spending long weekends in the islands. He had developed a strong, macho façade—outgoing and funny, completely self-assured. But his close friends say the façade hid deep psychological problems—crippling insecurities, unresolved feelings toward his mother, who died of an asthma attack in Rivera's arms in the back of a cab on the way to a hospital. Those problems, they say, were compounded by his cocaine use and prostitution—both of which sapped his independence and undermined his growth.

Ted Rivera heard from his brother only when Julio's life was going well. "When I didn't hear from him," he says, "that's when I worried. I didn't know a lot about his life—he lived at night, I sleep at night. But I knew that when you live at night, with night people, it's dangerous."

In 1986, Rivera met Fred Venturini, a Brazilian cook. "We were from the same métier," says Venturini, "and the relationship progressed quickly. He moved in with me, and for three and a half years we lived together like a marriage—I was father, mother, brother, everything to him. The only time he had a stable life was with me."

A private chef for clients in Manhattan and the Hamptons, Venturini rented a three-story house in Jackson Heights with a flower garden in the backyard, Oriental rugs on the wood floors, and antique furniture that he and Julio spent long, happy days refinishing. "We were always fixing things up," says Venturini, a rail-thin man whose bright green eyes are flecked with brown. "There were two Julios. One got money for drugs from other men, seemed very strong and self-confident, had a bad temper because of the cocaine. The other was a person who loved and cared, beautiful, like a baby. He called me Papi."

Venturini says he tried to help Julio—to get him off drugs and grow up—but he failed. Their life would be tranquil for months—Rivera painting abstract watercolors, Venturini cooking lavish meals—and then Julio would go out and not come home for days. "It was the most beautiful time in my life, and the worst," Venturini says. "I hoped that he would finally become an adult. It never happened. Everyone wanted to be with him, to go out with him. I could not control him."



THE BIAS UNIT'S SANDERSON.

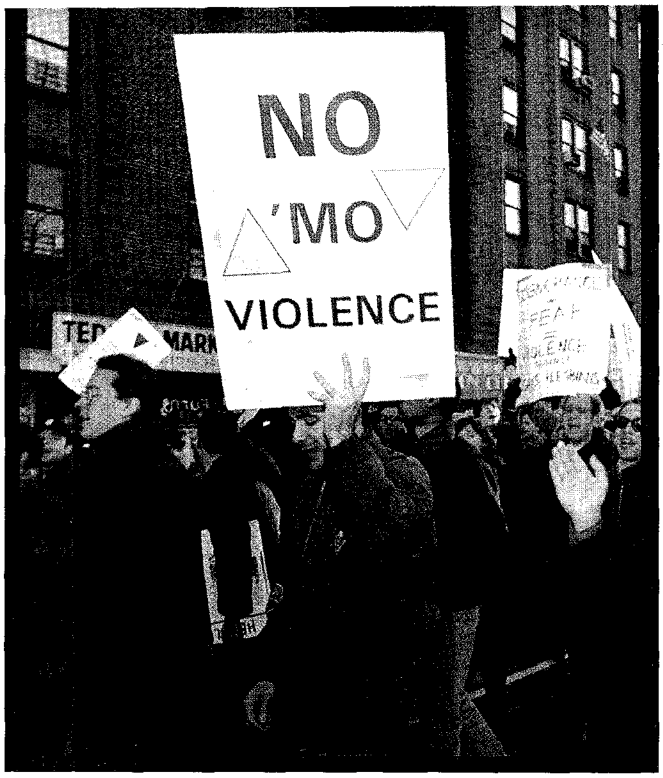
Ted Rivera remembers going to Jackson Heights to visit Julio and Fred at Venturini's house. "I had never seen him so happy," he says, "and I was glad he'd gotten away from the Manhattan nightlife, with AIDS and all the other dangers. And he said he was happy to be away from Manhattan, in a safe, stable place where he could quiet down." Ted also remembers his brother saying there was danger in Jackson Heights. "He said there were these gangs on the street at night, and that some of his friends had been jumped and beaten. He said the gangs were called skinheads."

VESTIGES OF THE PUNK-rock era of the late seventies, skinhead gangs have flourished in Manhattan's East Village and some parts of Queens and Brooklyn ever since. Many skinheads are harmless—nihilistic and apolitical, drawn to the nail-tough group identity, they shave their heads, tattoo their bodies, wear combat boots, and slam-dance to the thrash-rock music known as hard-core. Others aren't so innocent: They shave the heads, wear the boots, and slam-dance, but they also beat up people who belong to minorities the skinheads don't like—especially blacks, gays, and lesbians.

DMS, the Doc Martens Skinheads (sometimes called the Doc Martens Stompers), is a loosely organized group made up of punks from Jackson Heights, Rego Park, and Elmhurst. "They are basically neighborhood s---heads," says one law-enforcement source, "who hang out in the street, pick fights, and make regular pilgrimages to the East Village." Last spring, police say, members of DMS were involved in the stabbing death of another young punk on St. Marks Place.

But to some teenagers in Jackson Heights—people friendly with DMS members—the gang seemed nothing so ominous. "It's more like a group of friends than a gang," says one teen who asked not to be identified. "You hang out long enough and you just get accepted. It isn't political. There's no agenda. But some of them are a little rougher than others."

Of the three defendants, police say, Esat Bici was the roughest. He spent two years at Newtown High School without earning a single credit, then dropped out. "Bici is the serious skinhead, a wild kid, and the prime mover in this attack," says a law-enforcement source. "He'd been involved in bashings before—just not to the extent of killing someone. The other two are peripheral skinheads." For months after the killing, prosecutors say, Bici hid out with skinheads in Queens and the East Village until he thought the heat was off. Bici's lawyer, Barry Rhodes, denies his client hid from the law or even belongs to a skinhead group. Bici has since let his shaved hair grow out.



PROTESTING IN QUEENS.

HOPE "Education is the key to cutting down on these crimes," says Marjorie Hill.

If Bici's alleged involvement in the attack can be explained by his skinhead affiliations—something a jury will decide—the involvement of Doyle and Brown seems harder to account for. On the fringes of the DMS gang, they're described by friends as a bit soft, not macho or aggressive. Doyle attended a Roman Catholic high school in Queens, then transferred to the private Garden School. He graduated with honors in 1989, attended NYU for a year, then transferred the next fall to Union College, where he declared an English major. He had never before been in trouble with the law.

"I thought Danny was super," says Brother Robert Connolly, who coached Doyle in junior-varsity basketball at Monsignor McClancy Memorial High School. "He was quiet, not boisterous, not the bully type, just the opposite—he was the type that would get picked on by bullies."

But friends say that Doyle was going through some changes last summer. His once gangly frame was filling out—six foot five and 200 pounds—and his personality was hardening. "Dan is basically a nice guy," says one, "but he was acting very strange last summer. I think it was coming home from college, getting wrapped up with the wrong people—thinking he could play at this life and then just go back to college."

Brown, who dropped out of Stuyvesant High School, got a general-education degree, and attends the Art Students League in Manhattan, seemed as unlikely a suspect as Doyle. Like Doyle, he'd never been arrested before. "Eric is a great dude," says one high-school friend. "I couldn't believe he was involved in something like this." But the friend watched Bici draw Doyle and Brown into the DMS crowd and saw all three put on macho façades, bullying and beating others. "Jackson Heights is a big gang scene. Guys get caught up in it, and the society affects them. They got involved and it got out of hand. God knows why."

Ever since Freud's disciple Sandor Ferenczi did his groundbreaking work on homophobia early in this century, "unresolved adolescent conflicts"—sexual confusion, fear of one's own attraction to other men—has been considered a prime cause of homophobia and anti-gay attacks. "Sometimes that's significant—but not as often as people think," says Gregory Herek, the University of California psychologist. Herek believes that far more gay-bashings by young people are motivated "not so much by a personal vendetta against gays as by a need to fit into the group, and this is what the group is doing. It's social conformity—the need to express who they are by lashing out against a common enemy." Whatever the cause of the attack, Herek says, "the bashers are often only dimly aware of what drives them to bash."

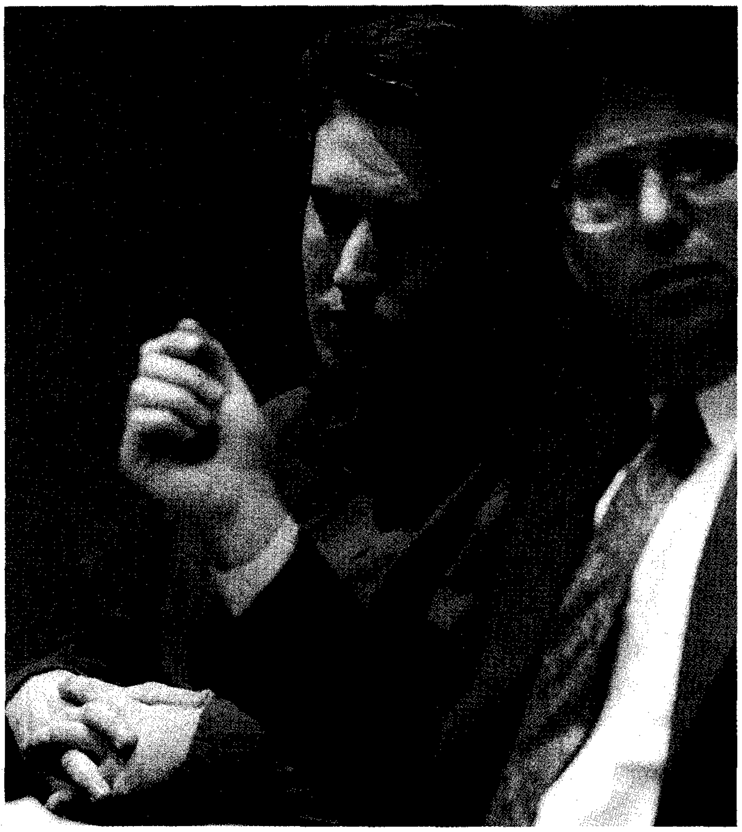
MANY KINDS OF ANTI-gay bias, Herek says, can be changed. Hardest to overcome are prejudices arising from unresolved sexual conflicts, he says, "because they relate to a fundamental part of the personality." But prejudice based on ignorance or stereotypes can be wiped out. "What seems to help is contact with a gay person on an ongoing basis. Then young people can see that gays and lesbians are human beings who have this one thing that's different but are alike in a lot of other ways."

"That's why education is the key to cutting down on these crimes," says Marjorie Hill, the mayor's liaison to the gay-and-lesbian community. "High school is where the change has to come." Openly gay and lesbian teachers, sensitivity training for guidance counselors, and discussions with students about homophobia—all of these things, experts say, can help press the point that bashing is unacceptable behavior.

Wayne Fischer, an openly gay, HIV–positive schoolteacher, has conducted dozens of AIDS and homophobia discussions in public schools around the city. He says that one 40-minute workshop can have an effect. "I've had tough kids come up to me after a workshop," he says, "and say they used to want to hit fags on the street because they hated fags—but they'd never spoken to a gay person before. Now they're shaking my hand and saying they're ashamed of how they felt before."

Fischer holds a workshop whenever an individual school invites him, but the Board of Education has no plans to put such a program in place citywide. The board is developing a "Violence Prevention Initiative" to foster understanding between racial, ethnic, and sexual groups, and a curriculum that includes some gay and lesbian issues, "but it's slow going," says Hill, "because some parents and people on the board feel that these issues aren't appropriate in the schools. But I remember when sex ed wasn't allowed, either. So things can change."

With little being done to combat homophobia among young people, the best chance to fight bashings might be old-fashioned deterrence: beefing up the laws. A state bill that would stiffen criminal penalties for hate-motivated violence based on race, sex, age, disability, ethnicity, religion, or sexual orientation overwhelmingly passed the New York State Assembly last spring, but was stalled in a Senate committee by Republicans objecting to the inclusion of gays and lesbians. The bill is likely to come up again this spring; in March, the Dinkins administration began distributing bias-crime surveys to gay organizations in an attempt to compile a list of hate crimes against homosexuals in New York City. The Human Rights Commission will analyze the information and pass it on to the Senate as part of a statewide lobbying effort for passage of the hate-crimes bill.



DOYLE WITH LAWYER JEFFREY SCHLANGER.

> STIGMA The defense may try to make the Queens jury see the trial as a verdict on gay life.

AROUND THE TIME THE SENATE BEGINS considering the hate-crimes bill, a Queens jury may be considering the fate of Daniel Doyle. His statements aren't admissible against Bici and Brown—because they had no right of cross-examination when the statements were taken—so the two will be tried separately. If Judge Ralph Sherman, a tough law-and-order man, decides that the detectives did not violate Doyle's rights when they took his confession, the case against him will be strong. He admitted to the stabbing, which the medical examiner says was the fatal wound; the hammer blows were bloody but superficial. A witness picked him out of a lineup. Lawyer Jeffrey Schlanger is likely to argue a kind of self-defense—that Doyle wasn't gay-bashing, that he didn't start it, that he thought his friends were in danger. Since they outnumbered Rivera—and were armed while he was not—that seems a tough defense to make.

It will be much harder for prosecutor Dan McCarthy to prove that the killing was an intentional murder—a premeditated gay-bashing—rather than a confused mêlée resulting in death, which would call for a manslaughter verdict. To prove that, McCarthy will have to connect Doyle to DMS, anti-gay hatred, and other bashings.

The defense lawyers, on the other hand, may try to make an issue out of Rivera's life-style—his addiction and prostitution—in the hope that a Queens jury will see the trial as a verdict on a gay life rather than gay-bashing. "None of that should matter," says a source in the prosecutor's office. "It's a nasty homicide, and his coke use had nothing to do with that. There are victims and there are prey. This guy wound up as prey. We don't want his life-style to take the jury's attention away from what this case is about—that a guy died because of these mopes."

The case against Bici and Brown will be still harder to make. Because the witness identified only Doyle leaving the scene, and because Doyle's statements probably can't be used, the state is left with their bragging to put Bici and Brown at the scene. Because Doyle's stabbing allegedly killed Rivera, the prosecution will have to prove they were "acting in concert." It's far too early to tell how the second trial will shape up—whether McCarthy has another bit of evidence up his sleeve, whether he might put Doyle on the stand as a way to introduce the videotape, or whether he might try to flip one defendant to testify against the other. Julio Rivera's family—those related to him by birth, those who loved him in life, and those activists who never met him but rallied to his cause after death—will all be watching closely.

Last month, 300 of those people met at the schoolyard where Rivera died, then marched to Eric Brown's apartment house, a few blocks away. Brown has been released on bail; the activists waved placards and chanted, "Shame! Shame! Shame!" at the building's brick façade. Many of the protesters are sure that, before very long, they'll have other marches to organize and other Riveras to mourn. Because, by the time Doyle's trial starts, the weather will be warm and other bashers will be back on the streets—set for another bloody summer. ■

INTERIORS

FLEA-MAR

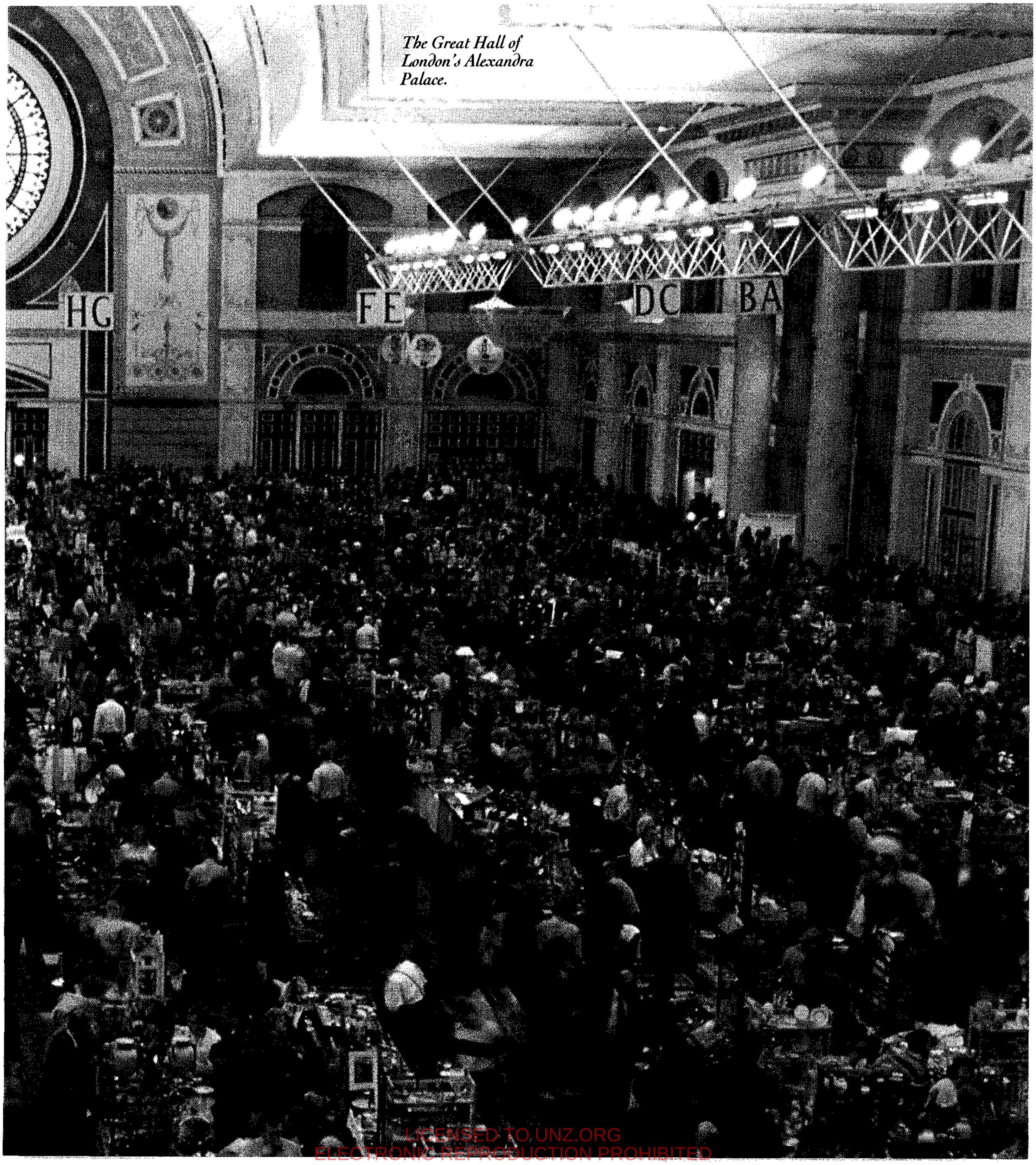
IN THE NINETIES, A GOO

PHOTOGRAPH BY STEVE BENBOW

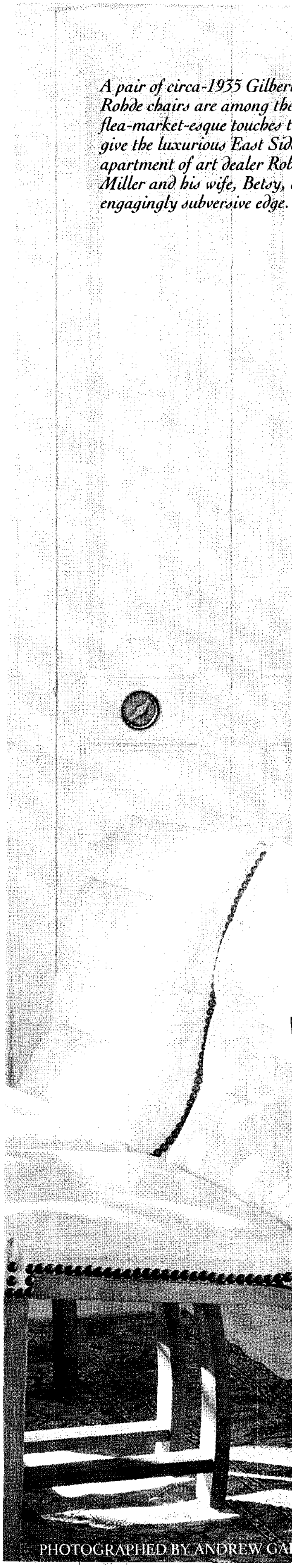
(ET FEVER

BY MARILYN BETHANY

YE IS ALL THAT COUNTS



The Great Hall of London's Alexandra Palace.



A pair of circa-1935 Gilbert Rohde chairs are among the flea-market-esque touches that give the luxurious East Side apartment of art dealer Robert Miller and his wife, Betsy, an engagingly subversive edge.

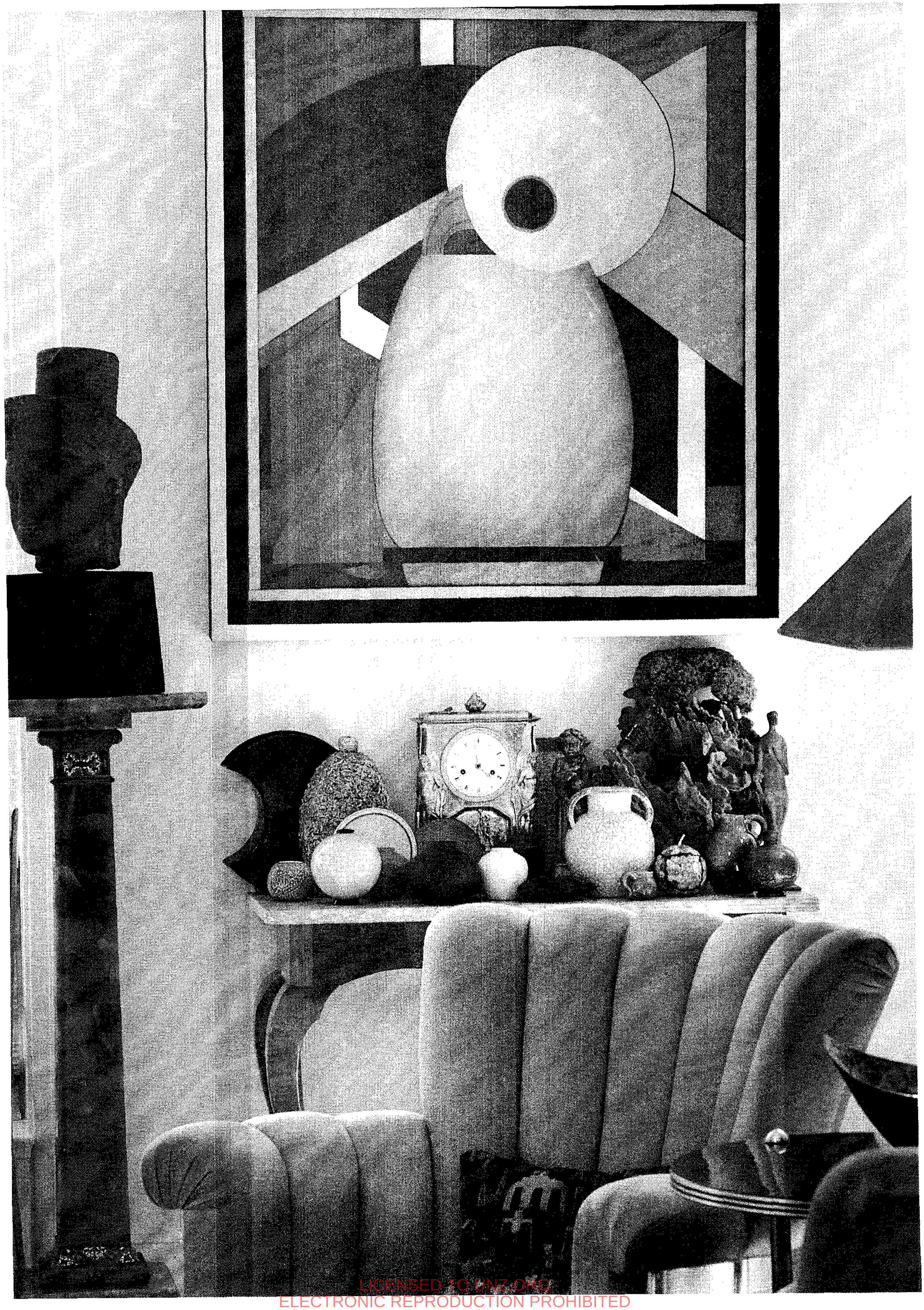
PHOTOGRAPHED BY ANDREW GARN

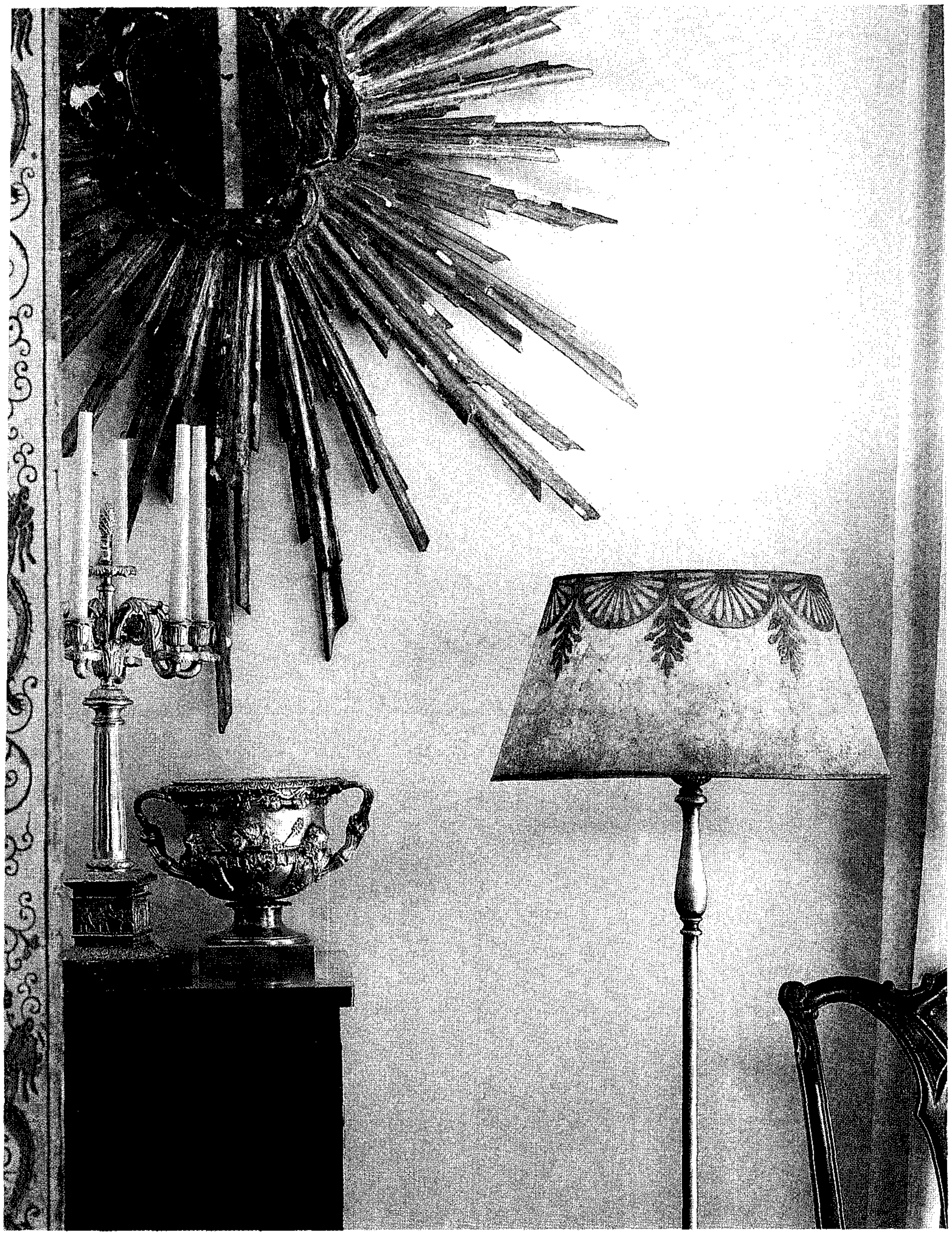
MASTERS OF THE HUNT

SOME GO FOR THE BARGAINS. SOME GO FOR the quirky stuff that retail shops wouldn't stock. And some are drawn by the odds: Where else can you scan so many objects—hundreds of thousands of them—so efficiently?

Flea markets may be the conspicuous consumer's last chance to have a little innocent fun—which may explain why their popularity seems to be flirting with the frenzy zone. Back when lots of folks had plenty of plenty, they could do the auctions, the galleries, the boutiques. Now time seems to be the preferred medium of exchange. And what better way to blow a bunch of it than by sallying forth before dawn with an empty shopping bag, a pocketful of small bills, and a heart brimming with anticipation?

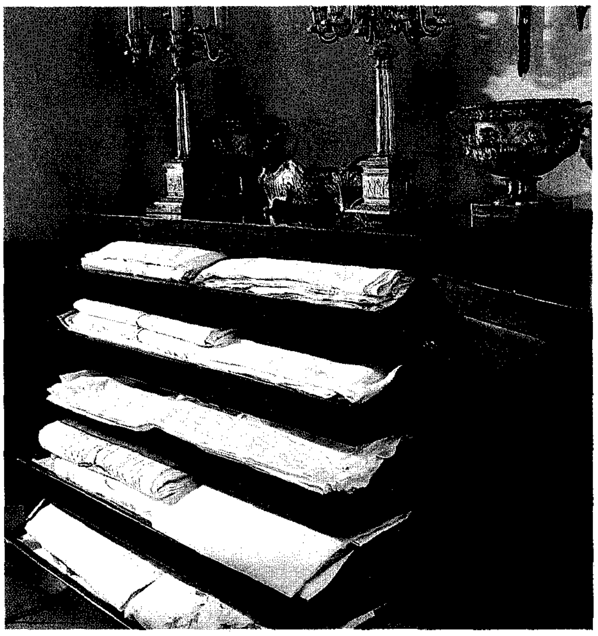
Inset photographs by Thibault Jeanson.





Inset photograph by Thibault Jeanson. Illustrations by Coco Masuda.

One collects, the other contends: "By most people's standards, I am a collector," says Betsy Miller, "but Bob is in a class by himself." It falls exclusively to Betsy, however, to place new acquisitions, a task to which she brings an original eye for color and form. Of the assorted objects on the table beneath the Edward Steichen painting (left), only the gilt-bronze clock and the coral were not found at flea markets. The mica lampshade in the dining room was also bought in the open air, as was most of Betsy's extensive collection of table linen.



BASICS

- Go early (and take a flashlight).
- Take a bag.
- Take cash.
- Dress comfortably.
- Don't just look at what's lying on tables or on the ground. Look at what's in people's hands.
- Don't go determined to find something. You'll go home with a clinker.
- Ask about the object's history.
- If a dealer answers any question with "I don't know," assume the worst. (You: "Is this piece a marriage?" Dealer: "I don't know." It is.)
- Always remember: Caveat emptor.

HOW TO 'HONDLE'

- Don't be embarrassed. It's expected.
- Start by asking, "Is this the best you can do?" as pleasantly as possible. The dealer will reply, "What did you have in mind?" So have something in mind.
- If a dealer is asking $50, it's because he believes he can get at least $25, maybe $35. Don't insult him by offering $5.
- If you reach an impasse, try again at the end of the day. Unless your proposition is ridiculous (or you've offended him and he remembers you), he may let you have it rather than pack it up.
- Don't tell the dealer that your grandmother threw out one just like it. He'll think you're a jerk.
- Act a little knowledgeable but not too expert. Let the dealer show off a bit.
- Don't get testy; it ruins the fun for everyone.

Robert Miller bought much of the glass displayed in the dining room at 26th Street. Betsy found some of the teapots in the kitchen there, and others at the flea market in Lambertville, New Jersey.

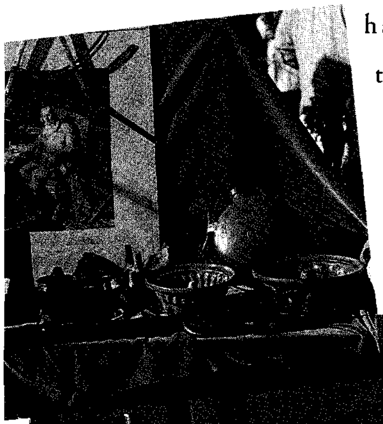
COME FLEA WITH ME

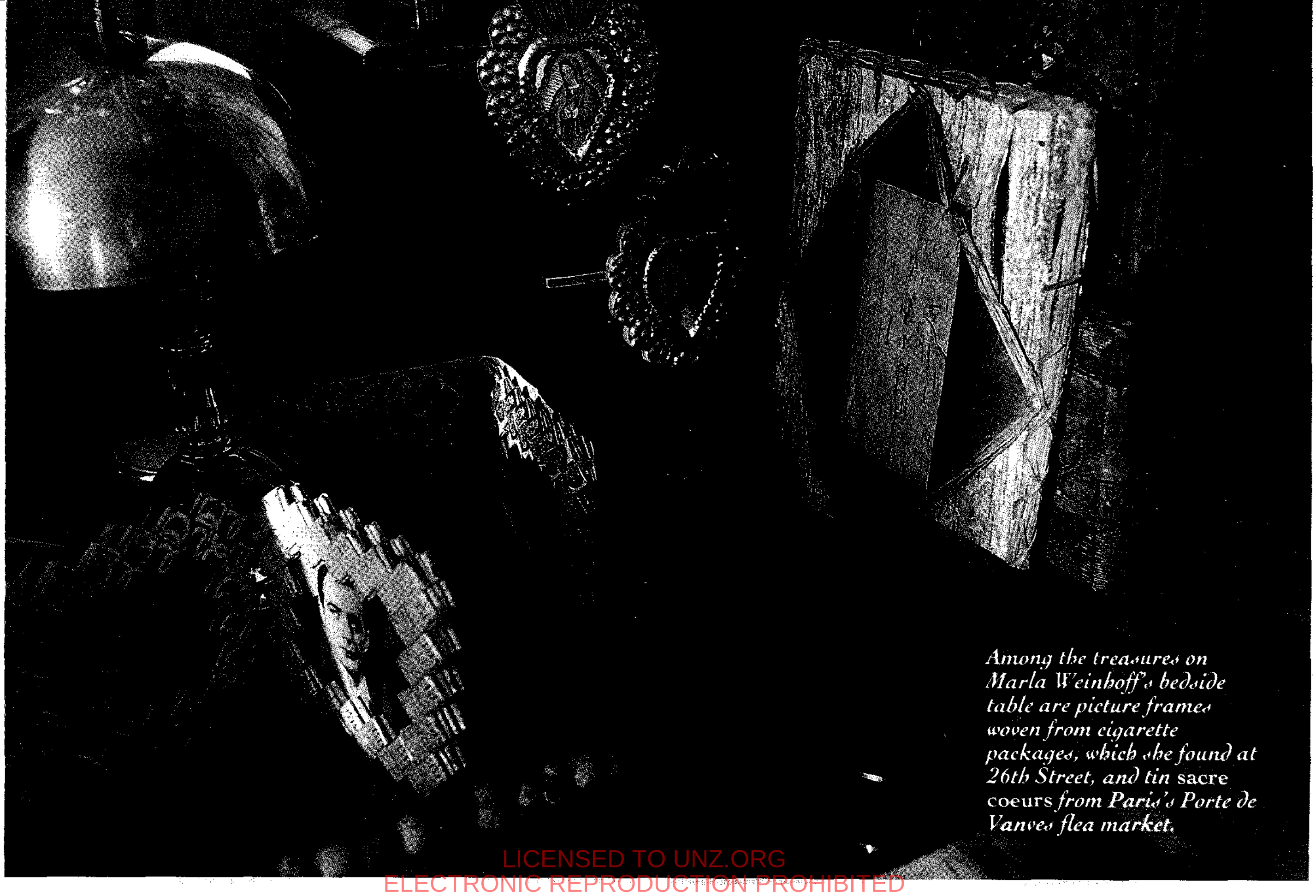
'WE ONCE SCHEDULED A TRIP TO KYOTO TO COINCIDE

with the flea market," says decorative artist Marla Weinhoff of herself and designer Robert Currie, the friend and colleague she calls "my decorator." In addition to Kyoto (where there are markets on the twenty-first and twenty-fifth of each month), the pair have managed over the years to weave flea-market sprees into business trips to Tokyo, Paris, Las Vegas, and Rome.

"I almost never go to 26th Street," Currie says. "It's not exotic enough." Weinhoff disagrees: "I find stuff there, but it *is* more exciting when you see things you'd never find here."

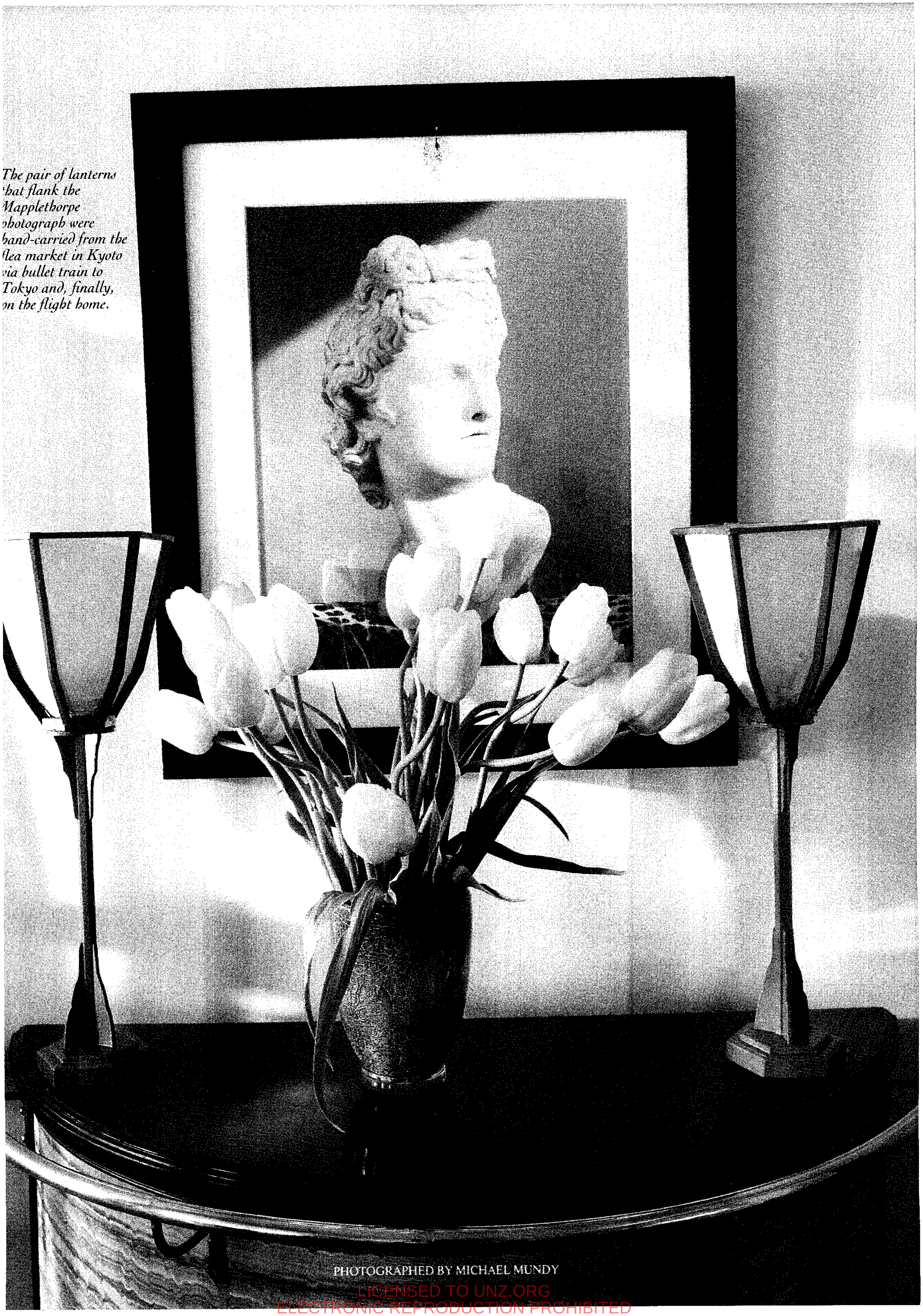
"Like Las Vegas," Currie offers. "Now, that was great."





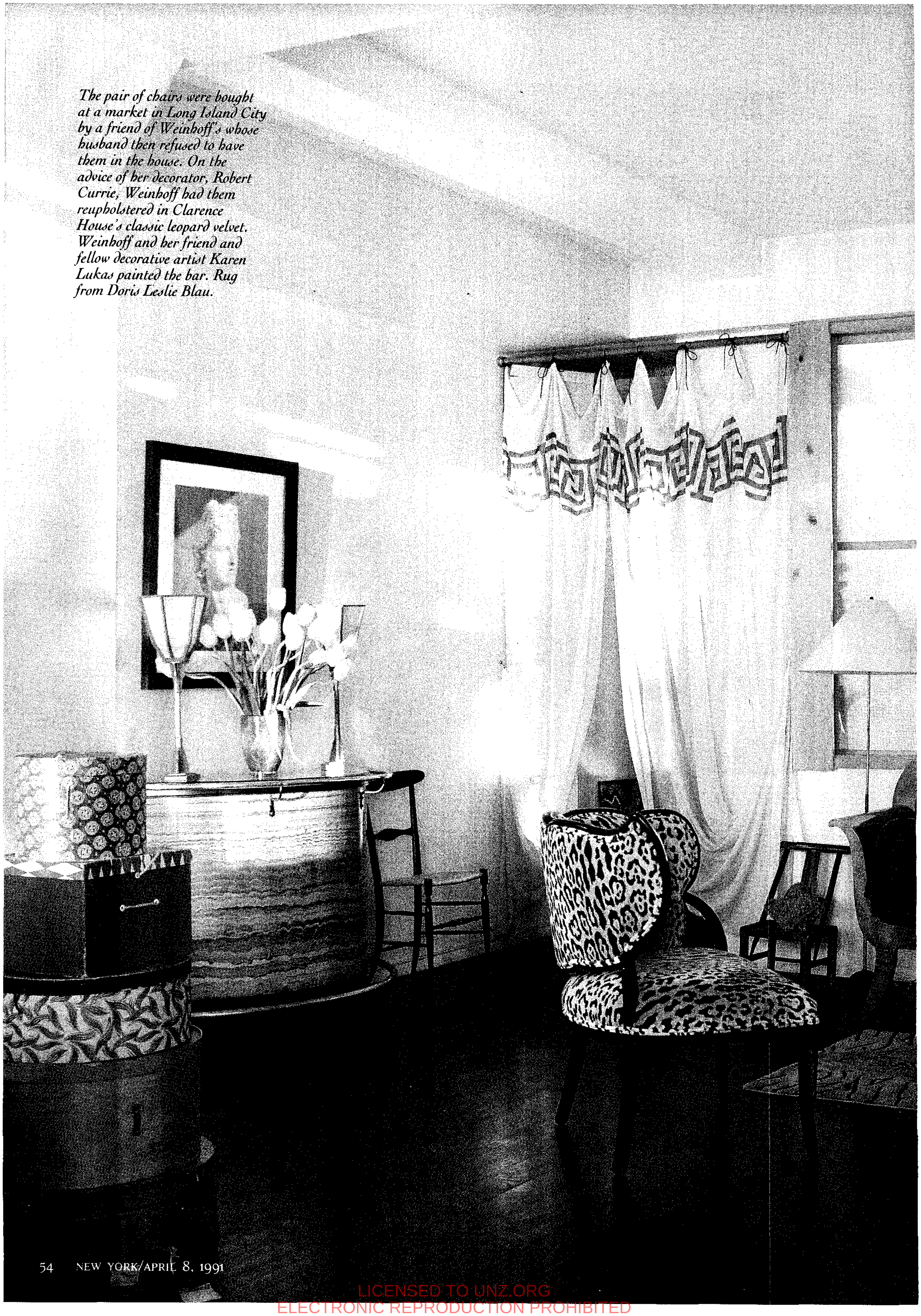
Among the treasures on Marla Weinhoff's bedside table are picture frames woven from cigarette packages, which she found at 26th Street, and tin sacre coeurs *from Paris's Porte de Vanves flea market.*

Inset photographs: left, Thibault Jeanson; right, Gina Garan

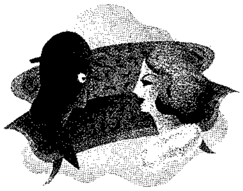


The pair of lanterns that flank the Mapplethorpe photograph were hand-carried from the flea market in Kyoto via bullet train to Tokyo and, finally, on the flight home.

PHOTOGRAPHED BY MICHAEL MUNDY



The pair of chairs were bought at a market in Long Island City by a friend of Weinhoff's whose husband then refused to have them in the house. On the advice of her decorator, Robert Currie, Weinhoff had them reupholstered in Clarence House's classic leopard velvet. Weinhoff and her friend and fellow decorative artist Karen Lukas painted the bar. Rug from Doris Leslie Blau.



FLEA-ING WITH FRIENDS

Secure people, self-contained people—the sort who wouldn't dream of asking a friend to accompany them to, say, Bloomingdale's—will insist on doing flea markets à deux, if not en masse. The idea, of course, is to spot things for each other and have someone to bounce opinions off. (You: "What do you think?" Your friend: "I don't know; what do *you* think?")

"I'll see these people—usually a couple—and they'll be deliberating. Forever," Robert Currie says. "They'll finally put it down, and I'll grab it and buy it. They're livid."

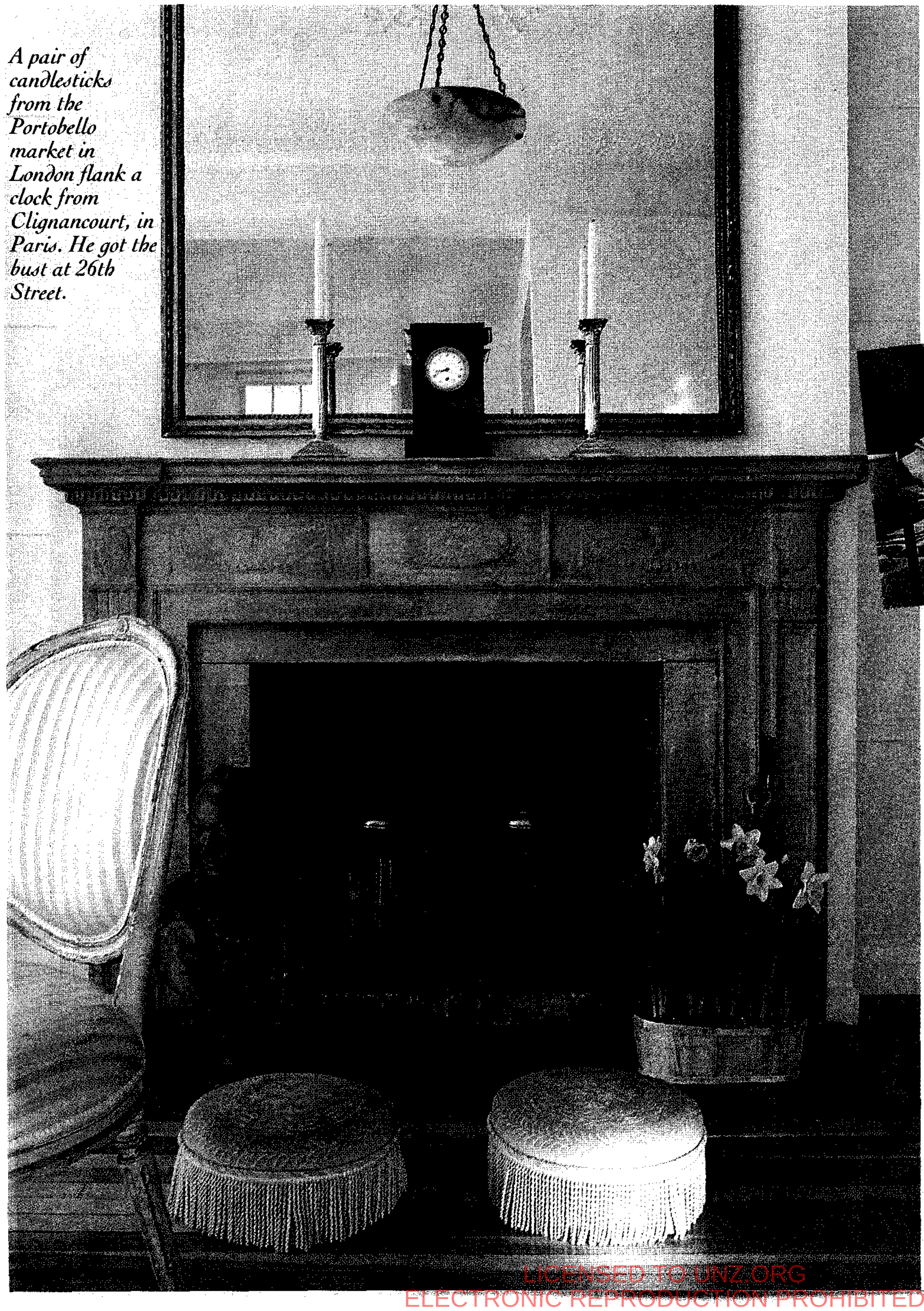
Shopping can bring out the worst in people. "She's the type who will be driving past a flea market, spot something across the field in someone's hand, pull the car up alongside, and shout out the window, 'I saw it first,' " architect Lee Mindel says of a friend with whom he often shops (read: "competes for the best stuff").

There are two basic styles for shopping in tandem: joined at the hip or alternately together and apart. "I know she's found something fabulous when I hear a familiar scream in the crowd," Currie says of his frequent partner in picking, Marla Weinhoff.

But the point of flea markets is that they're filled with eye-of-the-beholder stuff—a circumstance in which two heads may be more muddled than one. Mindel recently traveled to Budapest with five friends—all New Yorkers renowned for their taste. When, at the flea market, he insisted on buying a certain griffin candlestick (page 58), they agreed he'd lost it. Later, back home, he held a brunch for the group. His guests ate their fill of crow.

OBSCURE OBJECTS OF DESIRE

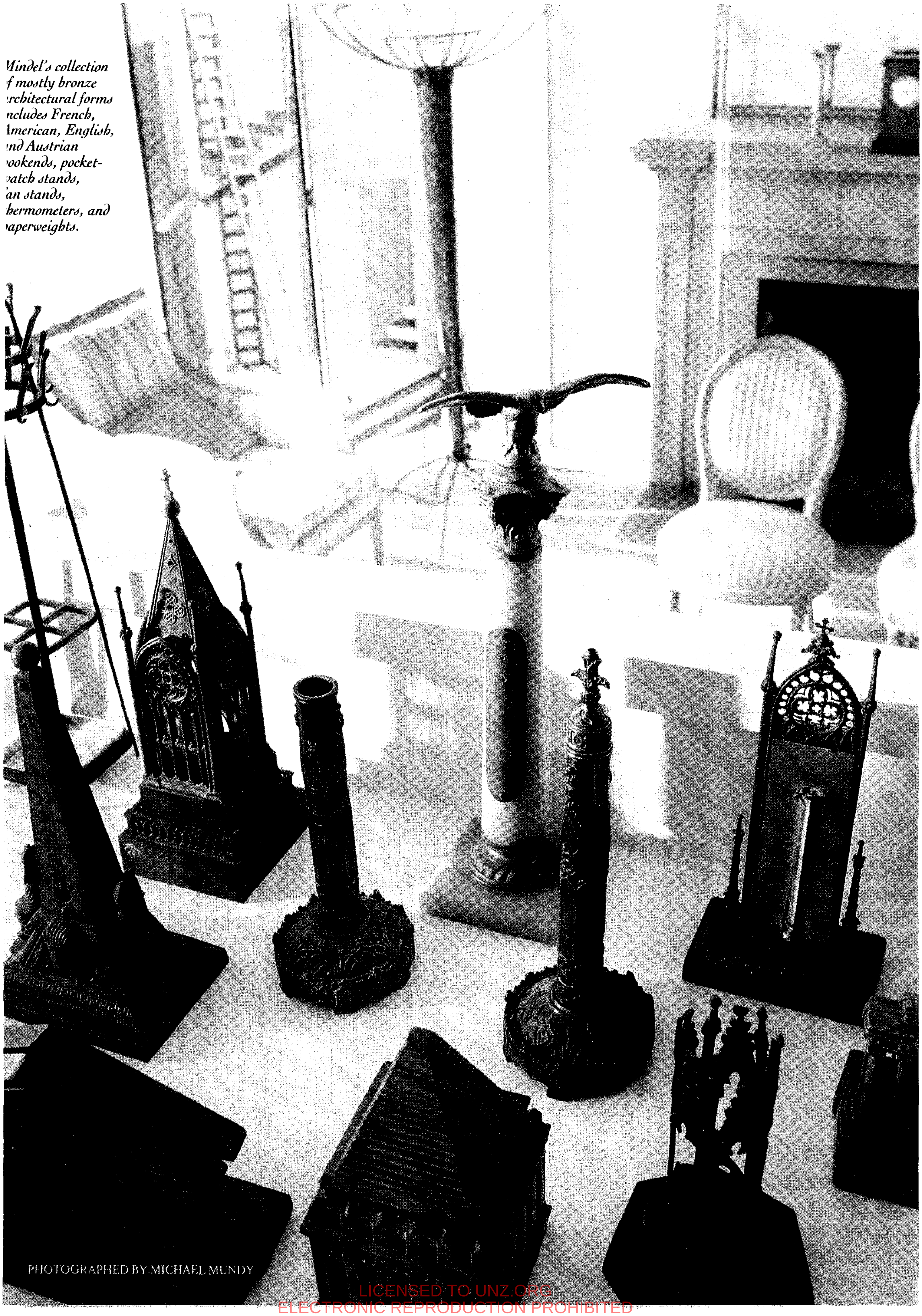
'THERE IS NO SUCH THING AS A BAD FLEA MARKET,'' SAYS ARCHITECT



A pair of candlesticks from the Portobello market in London flank a clock from Clignancourt, in Paris. He got the bust at 26th Street.

Lee Mindel, who haunts them both here and abroad. Smitten with these ''museums of junk,'' he marvels, for example, at the Victorian penchant for ''cooking up multi-useless objects''—match strikers, cotton-swab containers, celery jars, fan stands, and the dozen or so ancillary items that relate to the pocket watch.

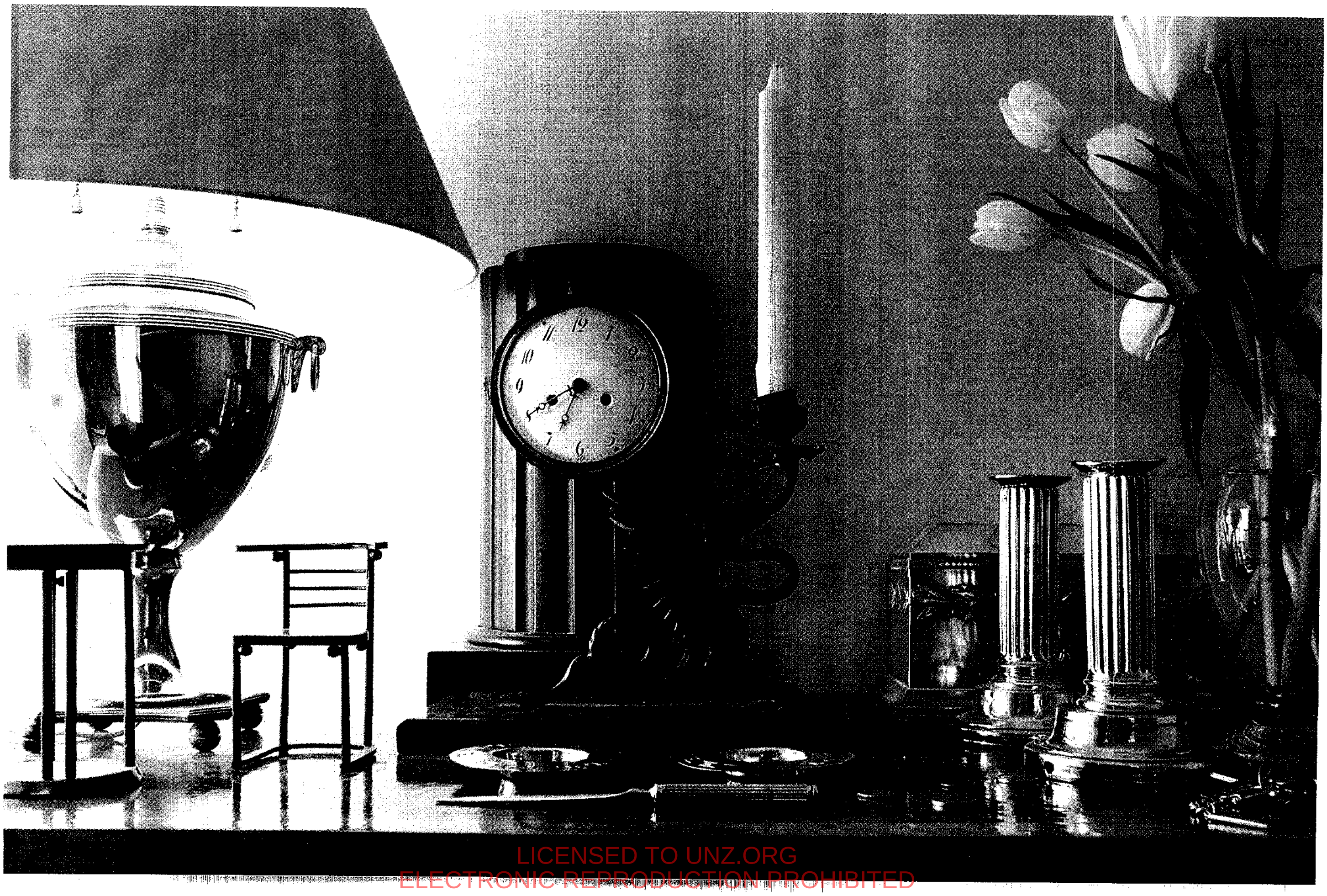
''The British have a very soft sales pitch,'' says Mindel. ''You'll be looking at something totally encrusted with filth, and the dealer will say, 'She'll polish up quite nicely.' Or there'll be a teapot—Duco cement oozing from a hundred cracks—and he'll say, 'It'll make a lovely shelf piece.' ''

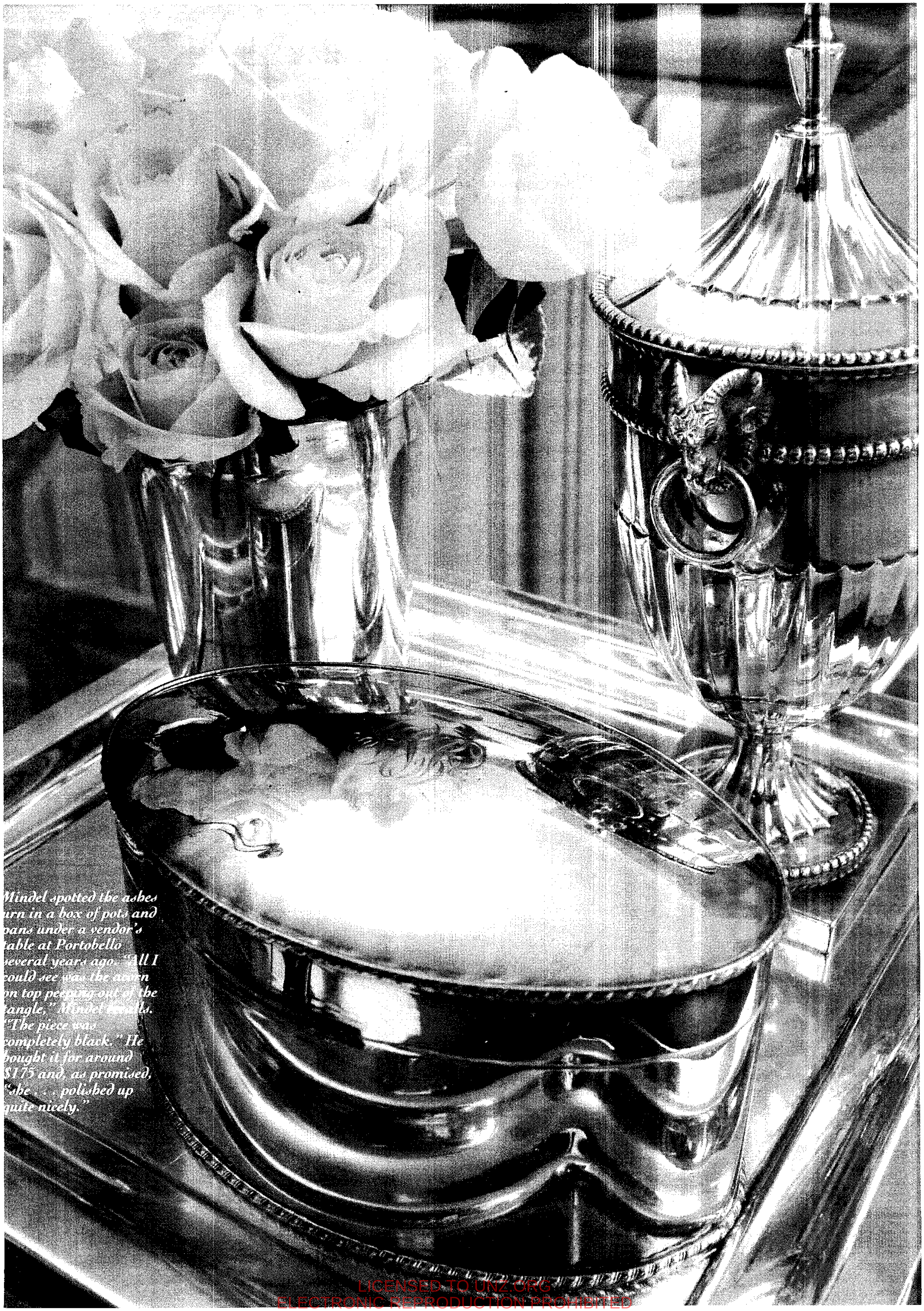


Iindel's collection
f mostly bronze
rchitectural forms
ncludes French,
Imerican, English,
nd Austrian
ookends, pocket-
vatch stands,
an stands,
hermometers, and
aperweights.

PHOTOGRAPHED BY MICHAEL MUNDY

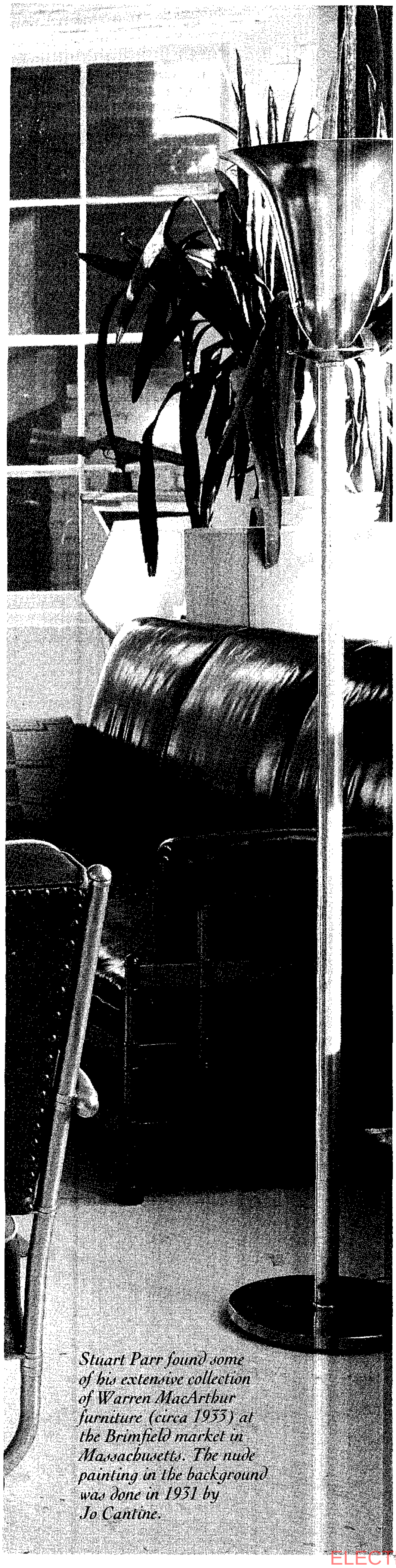
A pair of crystal lamps from 26th Street (above) "were expensive," according to Mindel. Beneath them are sketches bought at the Budapest market. The rug is "Hedgerow" by Shelton, Mindel & Associates for V'Soske. Below: Objects from Prague (the box), Budapest (the controversial griffin), 26th Street (the lamp), Camden Passage (the clock), and the Museum of Applied Arts in Vienna (the Josef Hoffmann miniatures) are arranged in Mindel's bedroom on a table he found in a junk shop in Cannes.





Mindel spotted the ashes urn in a box of pots and pans under a vendor's table at Portobello several years ago. "All I could see was the acorn on top peeping out of the tangle," Mindel recalls. "The piece was completely black." He bought it for around $175 and, as promised, "she . . . polished up quite nicely."

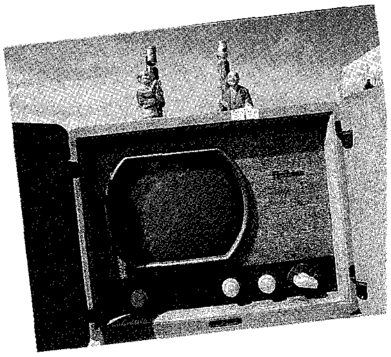
PHOTOGRAPHED BY ANDREW GARN



Stuart Parr found some of his extensive collection of Warren MacArthur furniture (circa 1935) at the Brimfield market in Massachusetts. The nude painting in the background was done in 1931 by Jo Cantine.

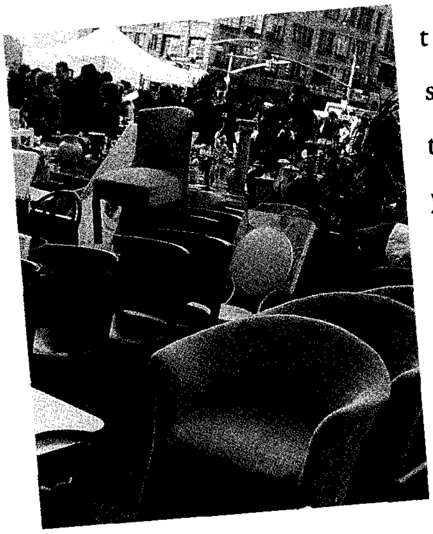
Inset photographs: top, Jeff Jacobson; bottom, Gino Gareza.

LOST AND FOUND

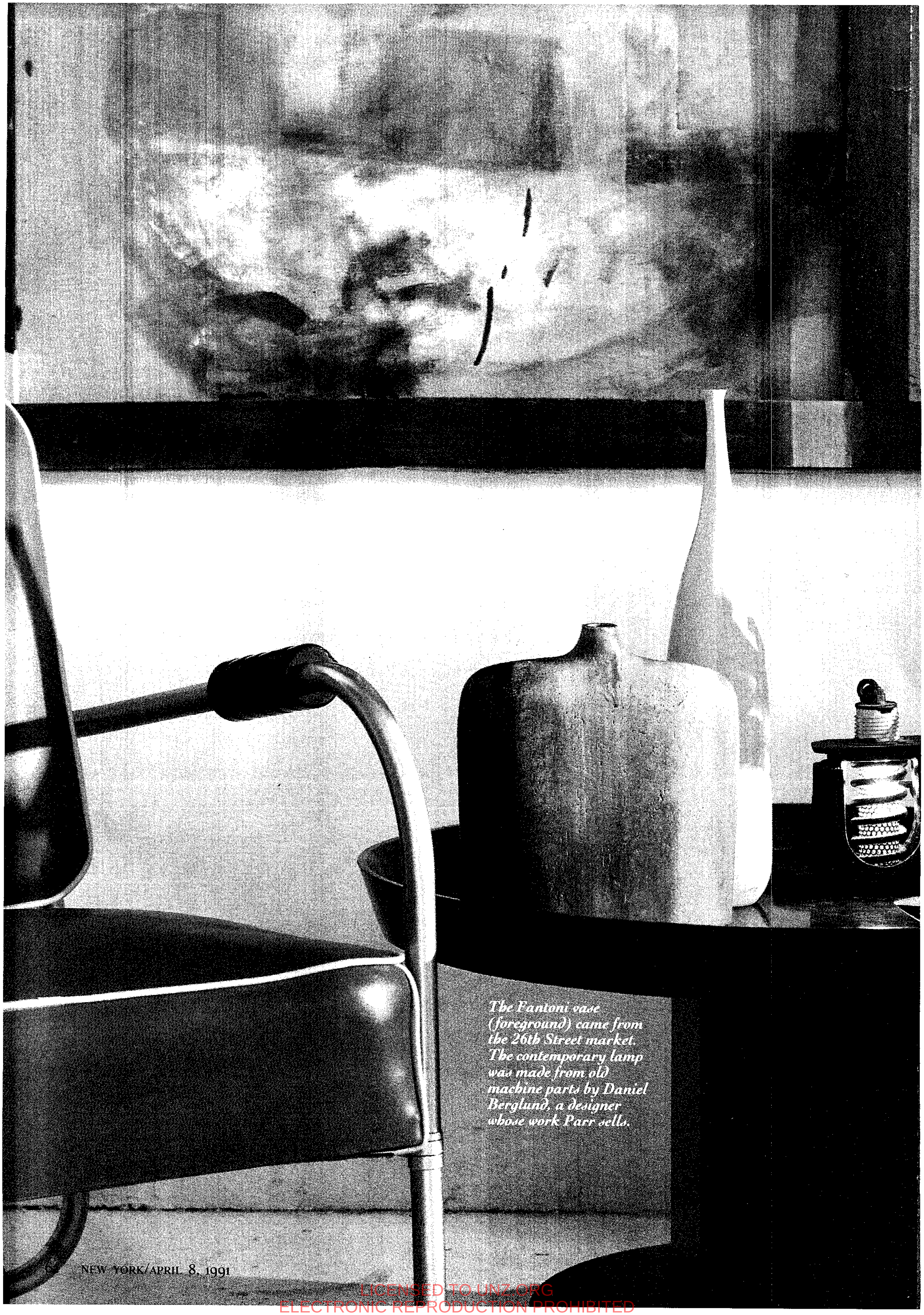


'ONCE I TOUCH SOMETHING, I KNOW THAT

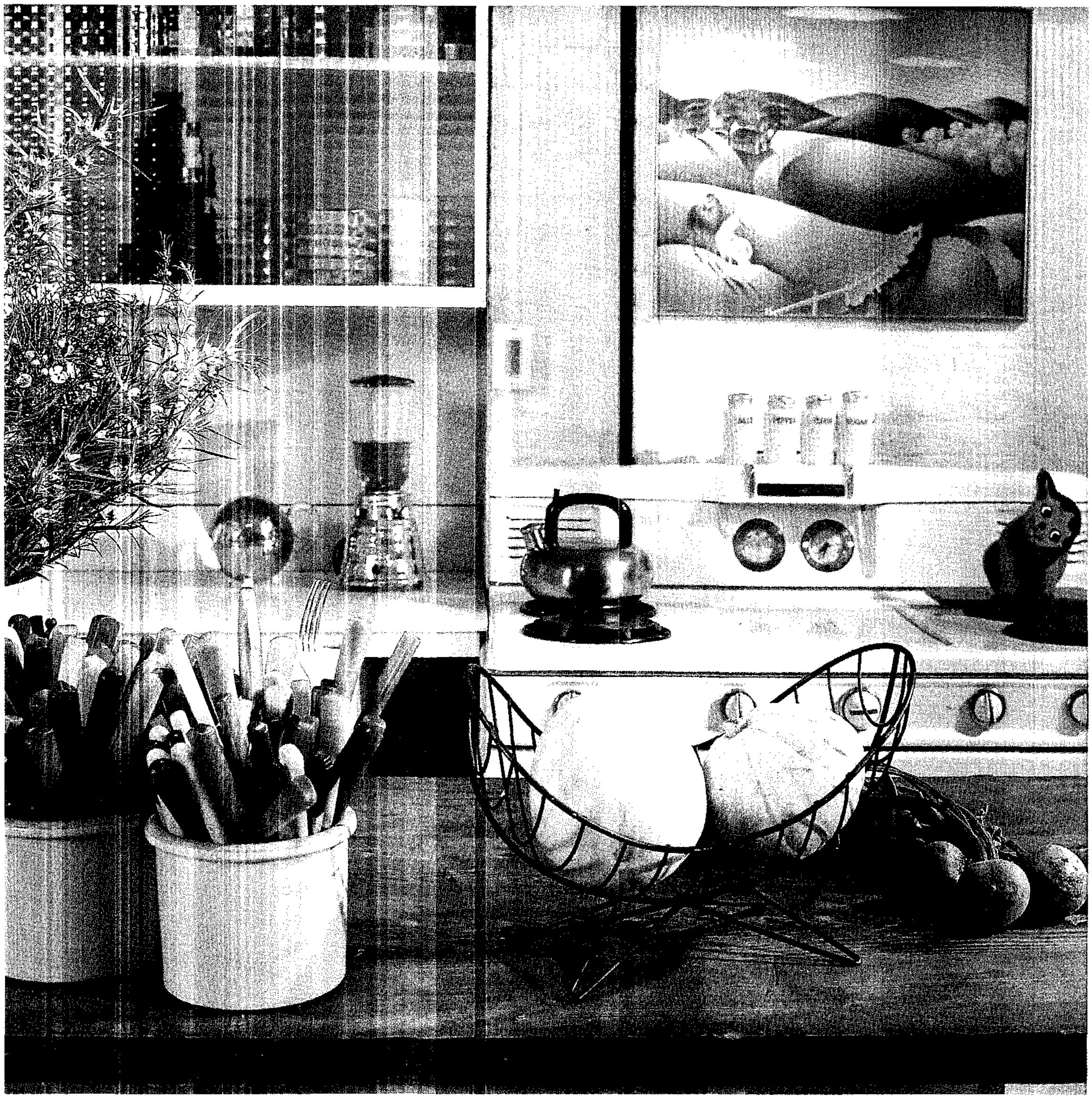
never again is it in danger of being stuck in some garbage bag,'' says Stuart Parr, for whom the flea-market scene has become a livelihood. Parr, who deals in the work of certain dimly remembered designers from the thirties, has an almost messianic impulse to redeem the spurned furnishings of yore. The word *rescue* comes up a lot.



''I don't go to the flea market because things there are less than in a store,'' he says, ''although where else are you going to find a screwdriver for 50 cents?''



The Fantoni vase (foreground) came from the 26th Street market. The contemporary lamp was made from old machine parts by Daniel Berglund, a designer whose work Parr sells.

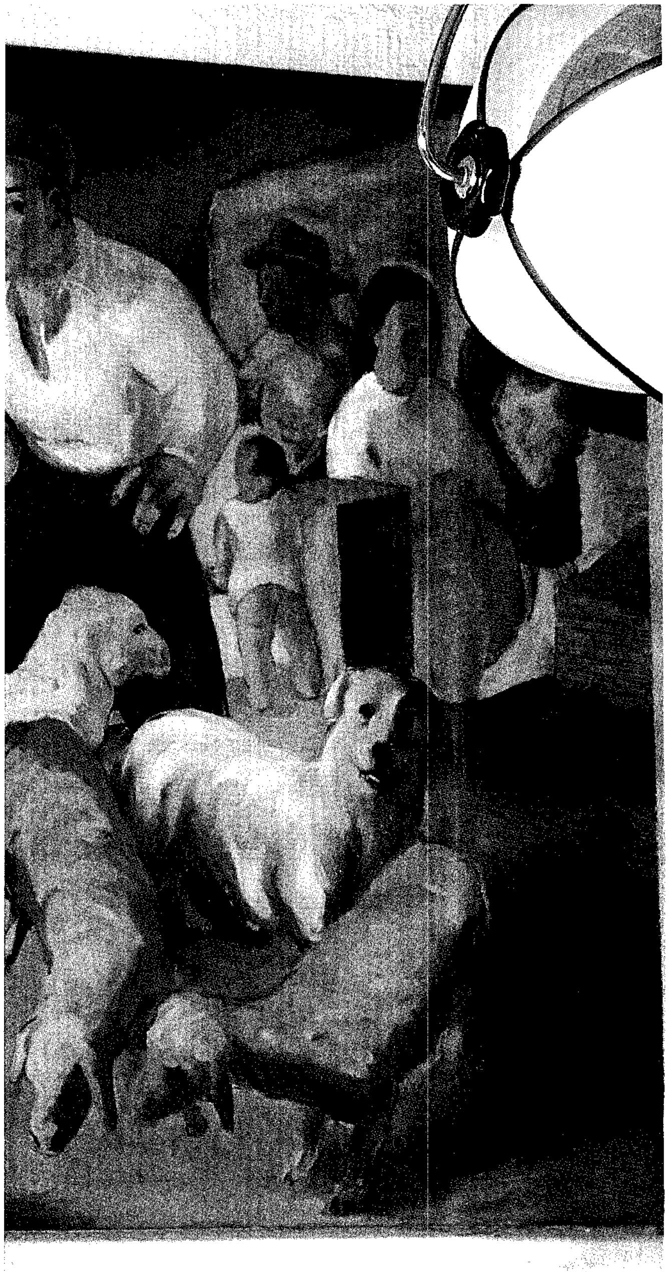


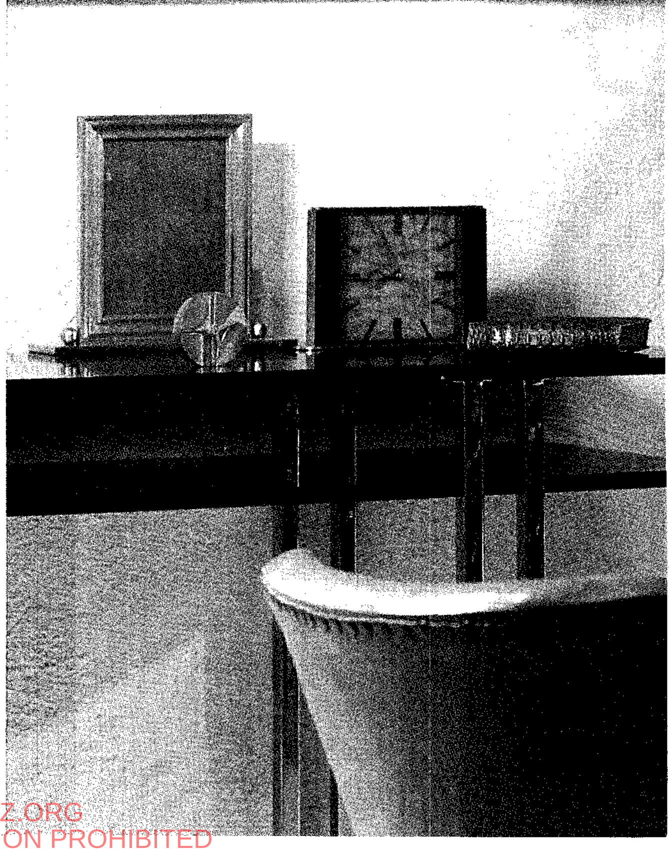
Everything in the kitchen — the Bakelite-handled flatware, the Depression-glass salt and pepper shakers, the blender, the teapot — came from flea markets. Parr's girlfriend, children's-fashion designer West Murray, used sheets of 1930s glass as cabinet doors. The shoes are but a fragment of the collection of vintage children's clothing that Murray spent ten years collecting and now rents as props.

Inset photograph by Jeff Jacobson.

The circa-1925 rug (above) is a seam-lock Bigelow. Parr got the twenties luncheon set (below) for $20 in a Brooklyn junk shop.

The silver-plate lamp by Tommy Partzinger (opposite), circa 1939, is from the 26th Street market. The painting was done in 1941 by Matthew William Boyhan.





BUYING ABROAD

Few vendors at flea markets will take credit cards. Some will take traveler's checks—but these days, grudgingly. If you're in a country that doesn't have its own hard currency, such as Hungary, U. S. dollars will be welcome.

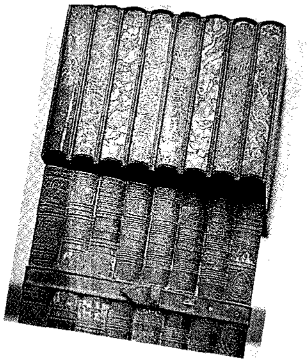
GETTING IT HOME

It's cheaper and easier to carry things yourself. You'll still be ahead even if you pay a shipper to box your purchases—a small piece of furniture can be successfully boxed—and then pay the airline for excess baggage. (If your items exceed $1,250 in value, you'll need an expediter on this side to see them through customs.)

Shipping goods from abroad is "an adventure," says Mark Aiston of Air-Sea Packing & Forwarding. Air-Sea, with offices in Paris*, London, and New York, offers every imaginable service. At the very least, it will pack your things properly so you can check them as baggage. Then, if necessary, it will expedite them through customs on this side. At the very most, company representatives, acting as guides, drivers, and translators, will see you through a day (or more) at the markets, then deliver your purchases to your home.

Shipping isn't cheap. It will cost $1,000 to $1,500 to transport a typical four-drawer chest from a flea market to your living room.

*The French are loath to let national treasures out of the country. Any antique (an item more than 100 years old) or work of art that is to be shipped must be reviewed by a government bureau. Your shipper/expediter will handle this for you.

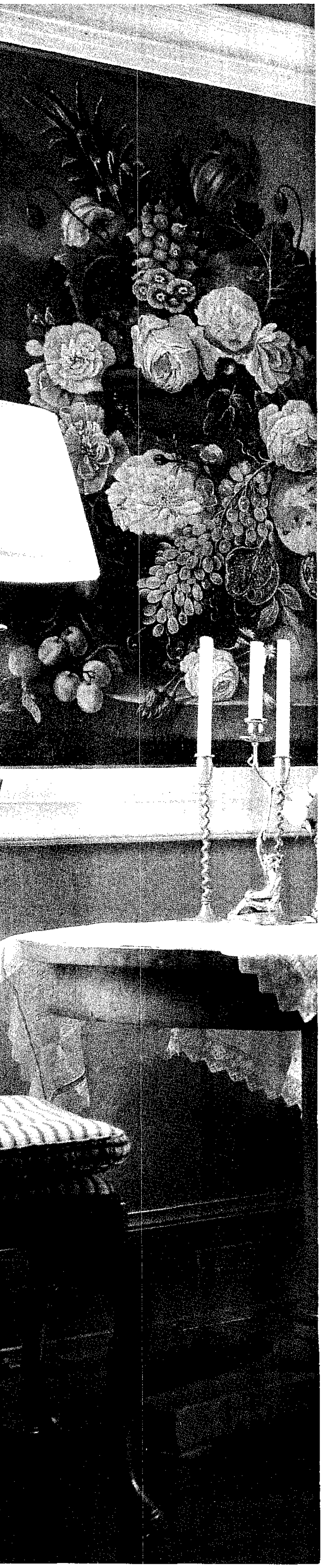


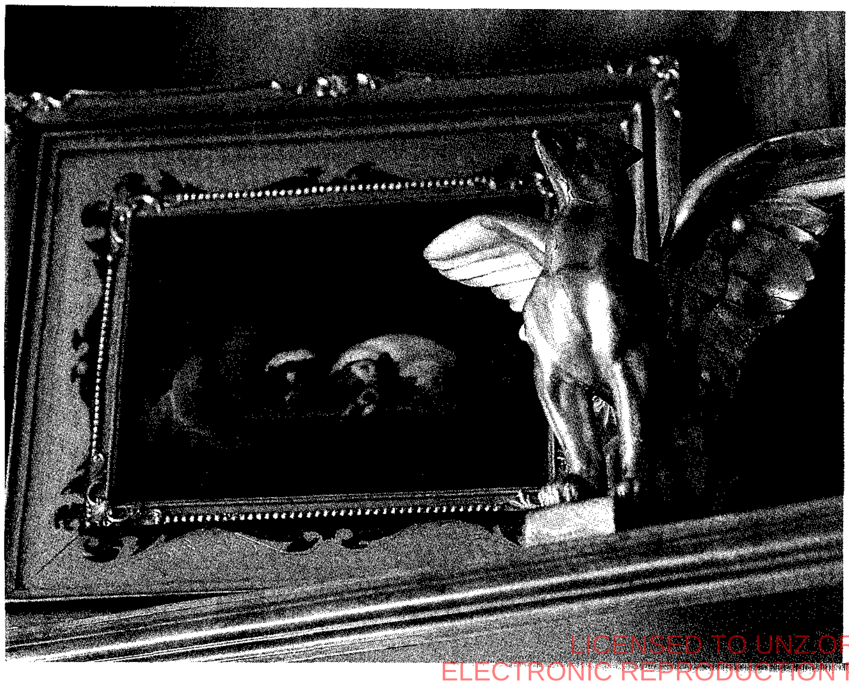
A TALE OF TWO CITIES

'YOU'RE ALWAYS GOING OUT ON A LIMB WHEN you buy an antique," says Toby Landey. "It's not like buying an Armani jacket."

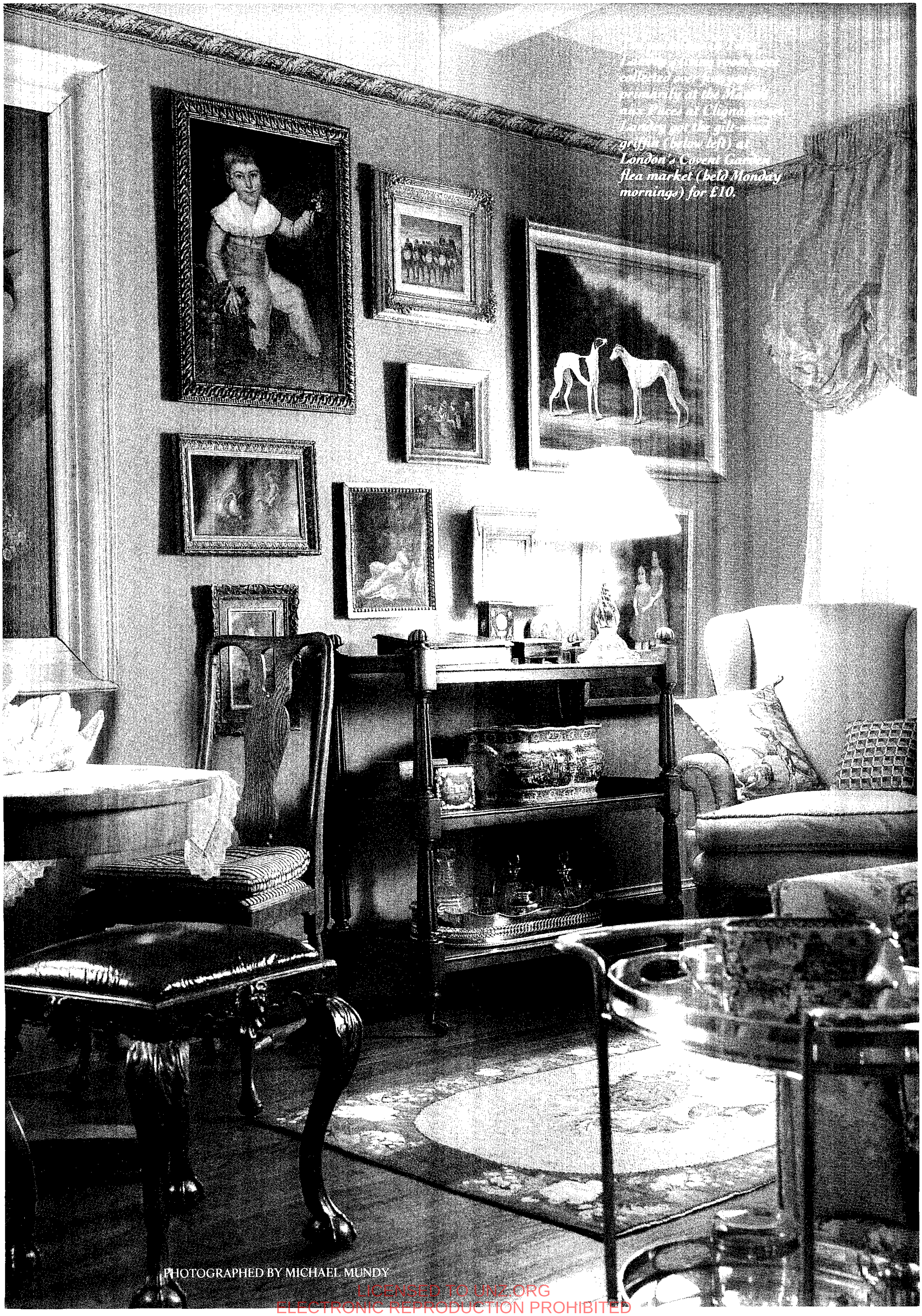
True. Nevertheless, Landey's antiques are a nearly sure bet—as close to an Armani jacket as any are likely to get. Her company, Sentimento, supplies accessories, jewelry, and small furniture to interior designers, Bergdorf's, and, perhaps most telling, Polo/Ralph Lauren. Her stuff is classy, clever, and just quirky enough not to be clichéd. She gets nearly all of it at flea markets in London and Paris.

"The thing you must remember," says Landey, "is that the most expensive thing at a flea market can be the biggest bargain."





Inset photographs by Steve Benbow/Picture Group.



[illegible] Lauren's [illegible] were collected over [illegible] years, primarily at the Marché aux Puces at Clignancourt. Lauren got the gilt-wood griffin (below left) at London's Covent Garden flea market (held Monday mornings) for £10.

PHOTOGRAPHED BY MICHAEL MUNDY

COURS SUR LA ROME CHRETIENNE
2
THE POETICAL WORKS OF WORDSWORTH
THE WORKS OF SHAKESPEARE

Inset photograph by Thibault Jeanson.

When Victorians bought toiletries and cosmetics, they took them home, then transferred them to sterling-silver and crystal vanity jars such as these (left). The pitcher is American transferware.

Art Nouveau vellum-bound books became more in demand than leather-bound ones, according to Landey, when Ralph Lauren used them as props in a particularly winning ad.

PHOTOGRAPHED BY MICHAEL MUNDY

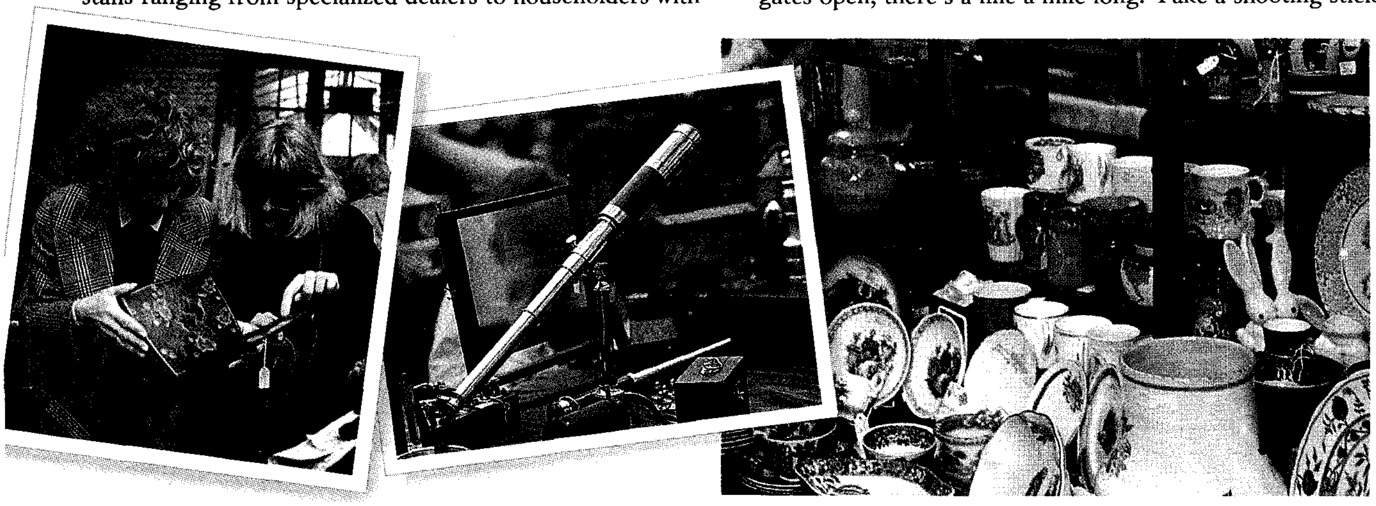
WHERE THE BUYS ARE

Flea markets are a lot like fishing ponds: They all used to be great, but lately. . . . For our money, though, Lee Mindel has it right: "There is no such thing as a bad flea market." What follows is a highly selective and subjective directory.

26TH STREET (at Sixth Avenue), Manhattan. Saturdays and Sundays year-round; 9 A.M. to 5 P.M. Admission $1. (On Sundays, there's an adjacent market a block south; free.) The most popular of the Manhattan markets; dealers know they can get high prices here, so don't expect any bargains. Nor are you likely to find a fabulous piece of folk art, but it's a great place to shop for "a look."

Photographs: top, Alex McLean (2); center, Gino Gareza; bottom, Steve Benbow/Picture Group (3).

ALEXANDRA PALACE, London. Held five times a year (next one is June 16); 11:30 A.M. to 5 P.M. Admission £2. Less well known here than are Portobello, Bermondsey, and Camden Passage, "Ally Pally," as the Brits call it, has 700 stalls ranging from specialized dealers to householders with the contents of their attics in tow. Go at 7 A.M. and work the dealers' line (while they wait to get in, they often sell from their boxes), then come back later when the public is admitted. But beware: This is a popular market. An hour before the gates open, there's a line a mile long. Take a shooting stick.



NOUS ACHETONS
MEUBLES_BIBELOTS
TABLEAUX_POUPEES
TIMBRES_POSTE
BRONZES_JOUETS
SUCCESSIONS Etc...

CHICOREE
TIGRE

PORTE DE VANVES, Paris. Saturdays and Sundays year-round; 7:30 A.M. to 6:30 P.M. Admission free. This is where clever Frenchwomen shop for cheap chic. Most of the vendors are from Paris, but some come from as far as Nancy and Reims. There are good buys in lace curtains and linens, bistro glasses and pitchers, paintings, books, and small furniture. Around noon, a piano player sets up by the snack truck, for reasons best understood by the French.

PASADENA, California, at the Rose Bowl. The second Sunday of every month; 9 A.M. to 3 P.M. Admission $5. Failed glamour, Southern California–style, is a specialty here, but by no means the whole story. Good for Arts and Crafts. When all else fails, there are always stars to gaze at—Diane Keaton, Geena Davis, Harry Hamlin, Bruce Willis and the Mrs. turn up regularly.

66TH STREET (between First and York Avenues), Manhattan. Saturdays year-round; 6 A.M. to 6 P.M. Admission free. Get past the farmers' market in the P. S. 183 playground and go into the cafeteria, where the antiques dealers are set up.

COLUMBUS AVENUE (at 77th Street), Manhattan. Sundays year-round; 10 A.M. to 5:30 P.M. Admission free. In addition to the vendors in the playground, there are others inside I. S. 44. Mixed in with the antiques is everything from tube socks to jewelry.

SOUTHAMPTON CLASSIC ANTIQUE MARKET, Route 27 at the Elks Lodge, Southampton, New York. Held twice each summer: this year, July 19, 20, and 21 and August 30 through September 1; Fridays and Saturdays 10 A.M. to 6 P.M., Sundays till 5 P.M. Admission $4 ($10 early-bird fee on Fridays, 8 A.M. till opening). About 200 vendors from all over the country sell everything from Americana to Modernism. For the best of show, go before the opening on Friday.

LAMBERTVILLE ANTIQUE MARKET, River Road, Lambertville, New Jersey. Saturdays and Sundays year-round; 6 A.M. to 4 P.M. Admission free. More than 100 dealers outside and 20 in adjacent buildings. Everything from American primitive to Art Deco, Depression glass, and linens.

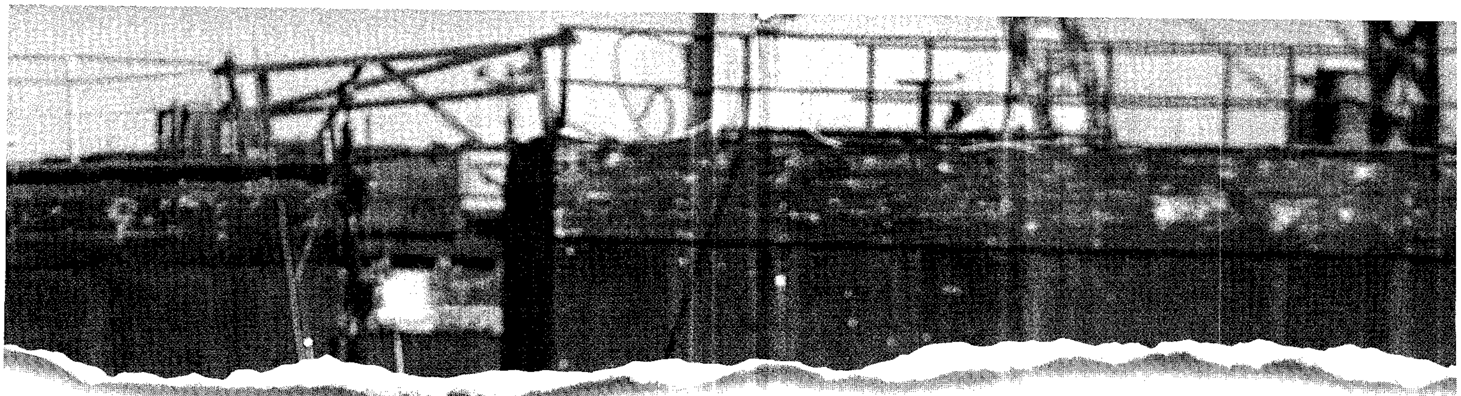
RENNINGER'S EXTRAVAGANZA, Kutztown, Pennsylvania. Held several times a year (next one is April 26 and 27); 7 A.M. on. Admission $3 Friday, $2 Saturday. One of the best.

BRIMFIELD MARKET, Route 20, Brimfield, Massachusetts. Held three times a year (next one is May 2 through 11); 6 A.M. to 6 P.M. Admission $3 (some fields are free). This is the Lourdes of American flea markets. On opening weekend, there are eighteen fields (fewer as the week progresses). Take a van and a lot of cash.

PORTE DE CLIGNANCOURT, Paris. Saturdays, Sundays, and Mondays year-round; 7 A.M. to 6 P.M. Admission free. The legendary Marché aux Puces, Clignancourt (a.k.a. St.-Ouen) attracts an international crowd, including every serious dealer and collector in New York. No bargains, but even if you go just for inspiration, it's worthwhile. Fashions in vintage wares get their start here.

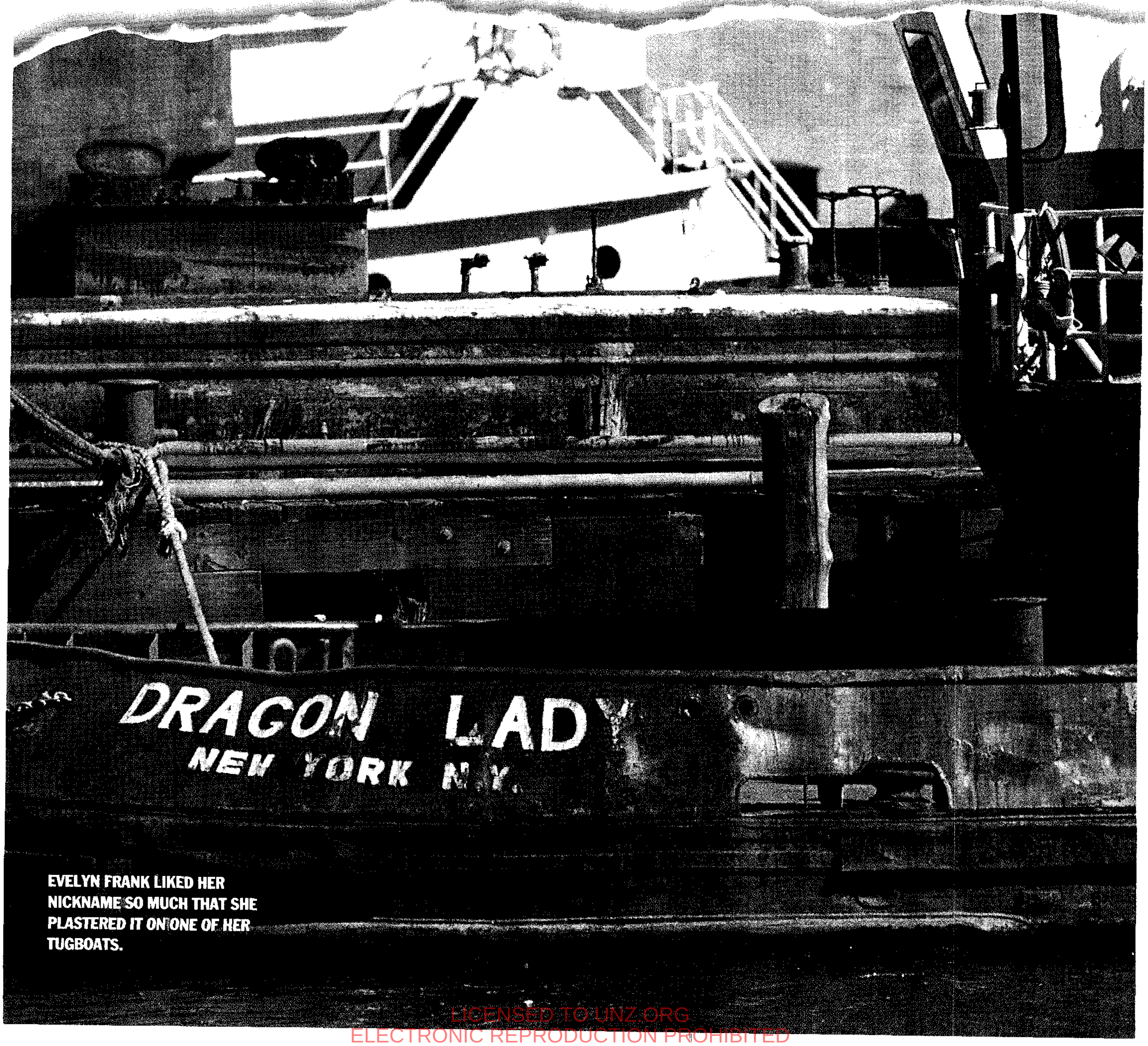
ECSERI PIAC, Nagykorösi út 156, Budapest. Monday through Saturday year-round; 8 A.M. to 6 P.M. Admission free. This is where Lee Mindel bought a heartbreaking sketch portfolio, done in the forties, filled with faces that could only have existed here. A great thing about off-the-beaten-track markets such as this is the art—objectively, far from great, but wonderfully particular to its time and place.

Photographs: top, Thibault Jeanson (2); bottom, Jeff Jacobson (3).

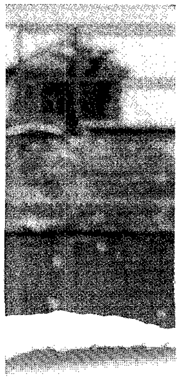


THE DRAGON

SEWAGE-SLUDGE HAULER EVELYN FRANK GOES UP AGAINS


DRAGON LADY
NEW YORK N.Y.

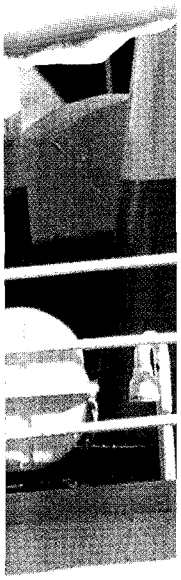
EVELYN FRANK LIKED HER NICKNAME SO MUCH THAT SHE PLASTERED IT ON ONE OF HER TUGBOATS.

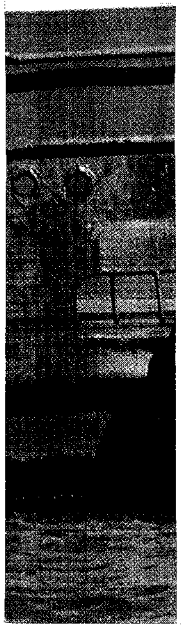


LADY

HE CLEAN MACHINE

BY RUSS HOYLE





Sygma

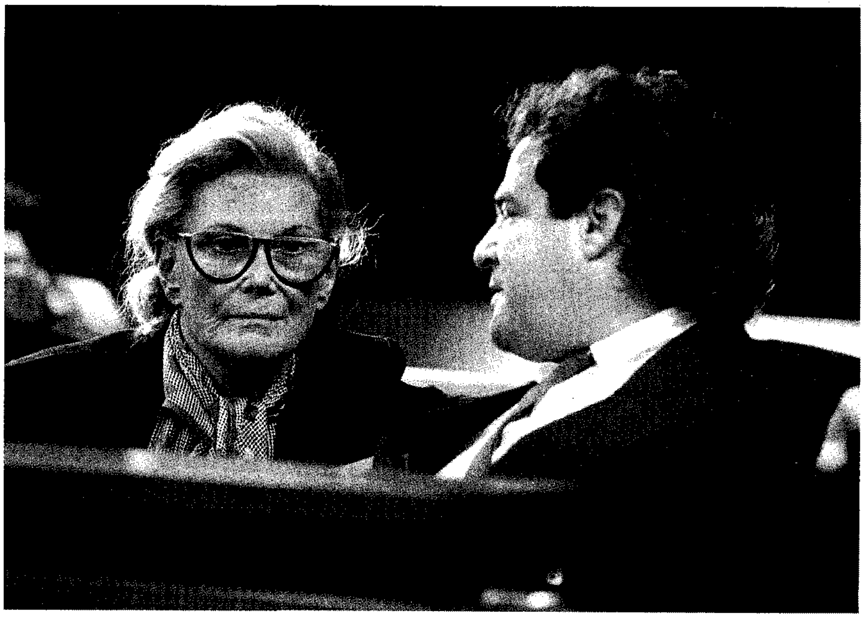
IN THE BITTER, WINDY DECEMBER DAWN, 60 OR SO New Jersey environmental investigators, armed with Smith & Wesson .38s, gathered on the Newark waterfront. Offshore, a small flotilla of marine police cruisers nosed through the rain-whipped harbor. At a signal, the forces moved in on their target, a Bayonne sludge-hauling operation called the General Marine Transport Corporation.

Guards with rifles took up positions at the entrances to the property. A team of investigators seized the radio transmitter, and the police cruisers on the water moved in on the company's tugs and barges. By afternoon, investigators were carrying off box after box of documents—evidence that authorities would use to argue that General Marine's boss, Evelyn Berman Frank, a 73-year-old grandmother known around the waterfront as "the Dragon Lady," was a flagrant polluter of New York Harbor.

That raid two years ago was one of the opening rounds in a bitter legal battle waged by New York and New Jersey against Frank and her family—a tight-knit clan that has run barges around New York for more than 40 years and once controlled a sprawling $20-million-a-year operation. The Franks hardly fit the rough-and-tumble waterfront image. They have enjoyed the good life, from chauffeured limousines in the city to weekends on Martha's Vineyard. Evelyn Frank's younger daughter, Susan Stamell-Frank, served as New York City commissioner of ports and terminals in the Koch administration. Peter Frank, Evelyn's only son, is a Harvard law graduate who dabbled in nightclubs and lives in a fashionable downtown loft.

Over the years, however, the Franks have developed a reputation for hyperaggressiveness when they are challenged. They make it a practice to fight virtually every official complaint against them, from minor Coast Guard violations to fines levied by regulatory agencies. "The Franks take the cake," says Carol Ash, a regional chief for the New York Department of Environmental Conservation. "They gave you the impression they thought they were above the law."

Using material collected in the raid and other evidence gathered by an undercover tugboat captain, New Jersey authorities charged in a 25-count indictment that Evelyn Frank and General Marine had conspired during 1988 to dump hazardous sewage sludge in inland and coastal waters—a crime punishable by up to ten years in jail. In a deal with the prosecutors, Frank and General Marine agreed to plead guilty to 2 counts and pay a $1-million fine in return for the state's promise to drop the other 23. Last November, she was sentenced to five years' probation and 500 hours a year of community service. She was also ordered to sever all her ties with the Frank businesses. New Jersey Superior Court judge Anthony J. Iuliani made it clear that he was sparing her a jail term only because of her age and frail health.



The Star Ledger/New Jersey Newsphotos

FRANK AND HER SON, PETER, THE CHAIRMAN AND CEO OF THE FAMILY OPERATIONS.

The plea bargain, however, left open many questions about the case and about the efforts of government to crack down on pollution. The Franks continue to argue that they were mindful of environmental laws and that their only mistake was negligence in supervising their workers. Was the Dragon Lady a cruel and greedy polluter, as charged? Or was she simply a beleaguered businesswoman fighting off the ravages of old age and a hostile new era of environmental regulation?

PHOTOGRAPHED BY RICK MAIMAN

LEO FRANK
NEW YORK, N.Y.

IN 1988, THE *LEO FRANK*, NAMED AFTER EVELYN'S LATE HUSBAND, DUMPED OR SPILLED TOXIC SLUDGE IN THE WATERS OFF NEWARK.

The settlement made it hard to say.

While Peter Frank and his sisters scrambled to resurrect their tottering empire—hiring P.R. guru John Scanlon and the Manhattan law firm that defended Exxon *Valdez* captain Joseph Hazelwood—some officials were determined to put the Franks out of business altogether. "This is a classic case of a smart family subverting the law with impunity," said Staten Island Borough President Guy Molinari. "Their record is abominable. I'm committed to closing them down."

He may get his wish. Last week, after a four-month review, all Frank operations in New York were summarily shut down by the state. The Franks, declared New York environmental commissioner Thomas C. Jorling, have shown "a complete disregard for marine safety and the environment for years. . . . Those who contaminate our environment should be dealt with sternly."

Caving in to politicians, however, is not the Franks' style. They promptly announced they would appeal the New York decision, calling it "without foundation in fact or in law." Peter Frank added that at least some of the barging operations were up for sale. Did that mean the Franks would lose the business started by Evelyn's father? "It will never happen," vowed the Dragon Lady late last year through her son, in her only public comment for this article.

EVELYN BERMAN FRANK WAS IN HER teens when her father, Sam Berman, a hardworking Polish immigrant, started pumping gas at an outlet near the Fulton Fish Market in the thirties. Later, Berman installed a storage tank on the premises and bought an old wooden barge to ferry in gasoline. By the beginning of World War II, he was hauling loads for major oil companies. Evelyn Frank remembers accompanying her father to Florida to help him pick out the company's first steel barge.

OIL CONTAMINATED WITH PCBS WAS FOUND LAST FALL ON A FRANK BARGE OFF STATEN ISLAND.

FIRST MARINE

THE FIRST MARINE SHIPYARD.

After the war, Berman started a tank-cleaning company to service U.S. Navy ships that were being decommissioned and mothballed. Sam ran the company with his sons, Nathan, who became a lawyer, and Morris, an engineer. They moved the business to Staten Island in the early fifties and then across the Kill van Kull to Bayonne.

Several years later, after Evelyn married Leo Frank, an Air Force test pilot stationed in Texas, the couple set up housekeeping in Staten Island. Like other local tug-and-barge families, the Bermans used a basement—in Leo and Evelyn's house—as the company office. It was there, after Sam Berman died in the mid-fifties, that Evelyn began to take an active interest in the barge business. By the time she was in her forties, with three children underfoot, she had learned to keep the books, dispatch barges over the ship-to-shore radio, and show her brothers she had a knack for the trade.

Meanwhile, the network of family businesses continued to grow. In 1961, the three Berman siblings began hauling sewage sludge—the semi-solid byproduct of sewage treatment—from the south shore of Long Island out to the ocean dump site, which was then twelve miles off Sandy Hook, New Jersey. Soon, their sludge business was booming.

In 1975, Standard Marine Services, Inc., was set up as a management company for the three main operations: General Marine (sludge), Berman Enterprises (oil transport), and the Standard Tank Cleaning Corporation. The family once owned as many as two dozen barges and five tugboats. Standard Marine, one of the largest independent barge companies serving the harbor, controlled as many as 45 wholly or partially owned subsidiaries, many set up to own single vessels to limit liability, a practice once standard among shipowners.

The Berman siblings divided their labors: The two brothers would work on the tugs and barges or in the tank-cleaning plant while Evelyn served as company dispatcher. Soon, she became notorious for the reprimands she doled out to workers over the open channel of the ship-to-shore radio. One former employee recalls that her language could be blistering. "She could put a Marine sergeant to shame," he says.

Evelyn Frank was also infamous for her antipathy to the maritime unions. She forced the local of the Marine Engineers Beneficial Association into an eight-year fight before she acquiesced to a pension agreement. Her no-nonsense attitude and tough talk inspired employees to nickname her the Dragon Lady, a label she seemed to enjoy. A company tug still proudly bears the name.

But workers remembered her for acts of generosity too. "She would do anything for people," recalls a former employee. "She would drop everything and find the best doctor in Manhattan or pay off an overdue mortgage." After the New Jersey indictment, a former tug crewman wrote her, "I can still remember working long ago on your tugboat . . . on a Sunday afternoon, and you were there to give us encouragement (never mind that you were probably also checking hours)."

MEANWHILE, EVELYN'S CHILDREN were growing up, but not necessarily growing away. In the mid-seventies, Jane Frank, the older daughter, began working full-time for her mother. Susan Frank went into the business a few years later, keeping the books and learning financial management. In 1982, Susan, then in her twenties, answered an ad in the New York *Times* and landed a job as New York City's commissioner of ports and terminals.

Her former boss, Ed Koch, recalls that she was hired because she knew the territory and "could stand up to the unions." He adds, "She was a tough, hands-on commissioner, familiar with what was going on in the harbor." To get the job, she had to agree to remove herself from all decisions that might involve her family. By 1985, however, the media had begun to dwell on potential conflicts of interest. One insider remembers a news cartoon that suggested a possible inside deal between the city and a new Staten Island company owned by Peter Frank. Susan was eased out by nervous Koch-administration officials.

By the time she returned to Standard Marine, her mother's tight control over the business had begun to falter. Evelyn's husband, Leo, who had become a prosperous Manhattan lawyer, had died in the mid-sixties. Her brother Nathan had died in 1979, and in 1986, Morris was diagnosed as having leukemia and was no longer able to serve as Evelyn's eyes and ears on the waterfront. When he died, two years later, she was at his bedside, exhausted and distracted, herself under medication for high blood pressure.

While Evelyn's control was slipping, the family's barge companies compiled a long list of Coast Guard violations for everything from accidents to pollution incidents to deteriorating equipment. Explosions on Frank-owned barges in 1980 and 1984 left two crew members dead, one in each accident. The sludge tank barge *Princess B* sank at sea in 1989, and the tugboat *Evelyn* sank in February 1990. Family lawyers fought virtually every legal action brought against Frank companies. During the eighties, according to Molinari's office, a total of around $2 million in unpaid taxes, penalties, and fines piled up against the family operations in New York alone.

Early in 1988, George Malonn, a tug captain who had been with the Franks for more than a decade, went to New Jersey authorities and accused the company of having systematically dumped sludge to bolster its profits. The authorities sent him back out, wearing a wire.

Today, Malonn's motives are in dispute. Robert T. Winter, director of New Jersey's Division of Criminal Justice, says Malonn "called in to provide information," explaining that he'd been part of the Franks' illegal dumping scheme for too long and was tired of it. What's more, says Winter, Malonn disliked Evelyn Frank because of the way she treated people—and was angry that she wasn't cutting him in on the company's profits.

The Franks maintain that Malonn, though a trusted captain, had become fearful of taking loaded barges out to sea after the dump site was moved 106 miles offshore in 1987. The 36-to-40-hour round-trip could be arduous, especially on the way out, with a loaded barge. "This guy was scared to death of conditions at the dump site," says Peter Frank. "Malonn made up stories. He was scared of losing his job."

Malonn doesn't deny that he was scared—but he claims it was the dilapidated condition of the Frank sludge barges that frightened him. "In bad weather," he says, "you were just not going to make it, especially with the equipment we had."

Malonn told investigators that Evelyn Frank's habit was to get on the radio and order barges headed out to the dump site to pick up new loads within, say, eight hours, knowing full well that the round-trip would take far longer than that. The tug captains would take her directives as the signal to dump their cargo as soon as they could. It was all done with winks and nods, say

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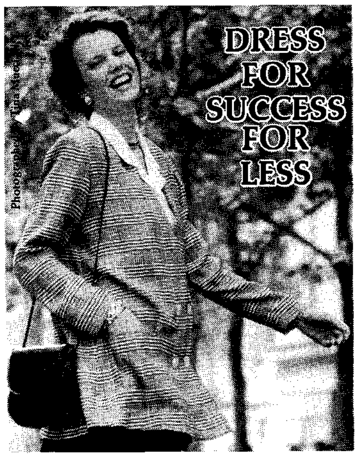

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investigators. Deniability was built in.

Indeed, deniability remains. In court, General Marine pleaded guilty to one general conspiracy charge, and Evelyn Frank to one charge of "purposely and knowingly" dumping hazardous sludge—but one incident, on December 10, 1988, remains ambiguous. No one disputes that sludge was released. With state environmental investigators looking on through binoculars from an adjacent building, tons of sludge from the *Leo Frank* were dumped into the water next to the Passaic Valley Sewage Commissioners depot in Newark. "We watched the barge rise in the water, and that was it—we had them cold," recalls one investigator. Agents found high levels of fecal coliform organisms—a common indicator of serious pollution—in the 75-yard-long cloud of sludge that appeared in the ship channel.

Peter Frank, however, has an explanation. He says that while the *Leo Frank* was loading sludge, the company's chief engineer noticed that the barge's hydraulic system was malfunctioning. He became concerned that unless the barge's load was reduced, the system's lines would burst, spilling highly toxic hydraulic oil. The engineer—whose case has not yet come to trial—ordered sludge discharged on the spot. "There was no reason for my mother to authorize any barge to be dumped at a dock," Frank says. "We're not stupid people off the street."

The plea bargain left open another question about the case. For the eight months that New Jersey officials were monitoring the Franks' operations, Susan was the chief operating officer and president of Standard Marine. Did she know about the sludge-dumping scheme, if that's what it was? "Susan, Jane, and others certainly had a very substantial role in the company," says an investigator. Susan and Jane refuse to comment. As part of the plea bargain, New Jersey officials agreed not to charge any of Evelyn Frank's children, saying they had found no evidence against them.

WITH EVELYN EFFECTIVELY out of the picture, the Frank children took over the family operations. Immediately, they had serious problems to contend with. New Jersey's environmental prosecutor, Steven Madonna, discovered that Standard Tank, the family's lucrative barge-and-tank-cleaning company in Bayonne, was discharging substandard effluent into the Kill van Kull. A flurry of court orders sharply curtailed the business, and the company promptly filed for bankruptcy.

On September 27, just two months after the plea bargain was cut in the criminal case, an out-of-service tank barge, the *Sarah Frank*, sank at the family's First Marine shipyard on Staten Island. Around 40,000 gallons of No. 6 heating oil leaked into the Kill, depositing up to three inches of glop on shorelines from Bayonne to the bird rookery on nearby Shooter Island.

The *Sarah Frank* spill climaxed a terrible year for the Kill van Kull and the Arthur Kill, the winding, heavily traveled channels separating Staten Island and New Jersey. Between January and June, almost a million gallons of fuel oil and ship fuel spilled into the water in three separate accidents. One of them—a break in an underwater pipeline at the Exxon Bayway refinery on the Arthur Kill—spewed 570,000 gallons.

Though vastly overshadowed by these disasters, the *Sarah Frank*'s spill was enough to trigger a strong response from New York environmental commissioner Tom Jorling. Within a month, he had revoked the Franks' New York oil-transport licenses and temporarily shut down their operations in New York. The Franks, he told the *Times*, were the worst polluters in New York Harbor—a wild exaggeration under the circumstances.

As it turned out, the case that Jorling's department mounted against the Franks seemed to have been prepared with embarrassing haste. Craig English, a lawyer for the Franks, charged that Jorling's staff misunderstood Coast Guard regulations, citing barges for operating without valid state licenses, though they weren't required to have them. Other barges that were cited for not having Coast Guard certificates of inspection, he said, actually had the documents in question. And one of the barges cited was the *Princess B*, which had sunk a year earlier.

To make matters worse, a federal judge in Manhattan, while refusing to block Jorling's order, ruled that three Frank sludge barges would be temporarily allowed to operate. The reason? Representatives of three towns under contract with the Franks testified that they would face acute sanitary crises—meaning overflowing tanks of sludge—if the Frank barges did not haul the stuff away. No other barges in the area were capable of doing the job.

English called the department's allegations "sheer nonsense" and "a mean-spirited attempt to put companies out of business." Jorling held his ground. The Franks, he said, were guilty of "a pattern of abuse that was simply unacceptable."

The pressure from the government increased the strains within the family. Relations between Peter and Susan had soured in 1985, when Susan returned from her city job and was appointed head of Standard Marine over Peter. He left the business and spent much of the next two years looking after his investment in the World, a Manhattan nightspot. He returned to the family business in 1987 but clashed with his sisters over the plea bargain—Jane and Susan pressed hard for a trial and the possibility of vindication, while Peter argued that mounting legal

SUSAN STAMELL-FRANK, ONCE COMMISSIONER OF PORTS AND TERMINALS, WITH ED KOCH IN 1984.

fees, their mother's failing health, and the threats to the business amounted to a powerful inducement to make a deal.

Peter came out on top in the maneuvering to control the business. Susan and Jane resigned as officers and directors of all Frank companies. Peter became chairman and CEO. The upheaval, Peter said, was "very difficult."

Meanwhile, he worked at burnishing the image of the family companies. In December, William L. Mills, who was chief environmental scientist on President Reagan's Council on Environmental Quality, took on the new position of "environmental director" for the Frank businesses. And Thomas Sommers, a veteran marine-oil-transport manager for Texaco, was hired to direct barging operations.

The authorities watched the changing of the guard with some skepticism. "The new group in management may be fine, but I will have to review it in terms of whether what is being offered is a permanent solution—or something that can be changed tomorrow," said Madonna.

Distrust between the Franks' legal team and environmental regulators remains intense. "They're as obstructionist as ever," said one prosecutor.

THE FRANKS ARE STILL FACING hearings and court cases in New York and New Jersey, and a federal grand jury reportedly convened this winter in Brooklyn's Eastern District court to look into their operations. A government source says the FBI and the U.S. Attorney's office may be interested in the discovery last fall of oil contaminated with polychlorinated biphenyls, or PCBs, aboard a Frank barge at First Marine on Staten Island. PCBs, which have been outlawed as possible carcinogens, are sometimes illegally mixed with waste oil for disposal purposes.

The Franks' operations will not involve sludge-hauling for much longer, regardless of the outcome of their appeal in the New York case. The federal Environmental Protection Agency has ordered dumping at the 106-mile site phased out by June 1992. Cities around New York and New Jersey, which banned the practice last month, will have to treat sludge for alternate means of land-based disposal, primarily in landfills. Barges designed to dump sludge at sea will eventually be scrapped, refitted to carry other cargo, or sold.

Whether the Frank operations, like their barges, can be retooled for an era when the environment is carefully policed remains to be seen. In today's climate, the Dragon Lady is a potent symbol.

"If our society permits the Franks to continue to do business after twenty years with their record," says Guy Molinari, "we have no chance of cleaning up our waterways, our rivers, our air."

Even Peter Frank concedes that his family's problems came about because they failed to appreciate the force of the environmental juggernaut. "Look, we got f---ed by the system, but I still believe in it," said Frank in December. "We're no worse than Exxon. We want the same deal Exxon wants. We're much more important in New York Harbor than Exxon."

That is a high—and expensive—standard. Just last month, Exxon agreed to pay some $15 million in fines for its environmental depredations in New York Harbor. For the Franks, the pain may have just begun. ▬

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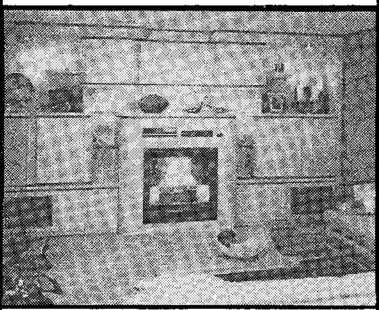

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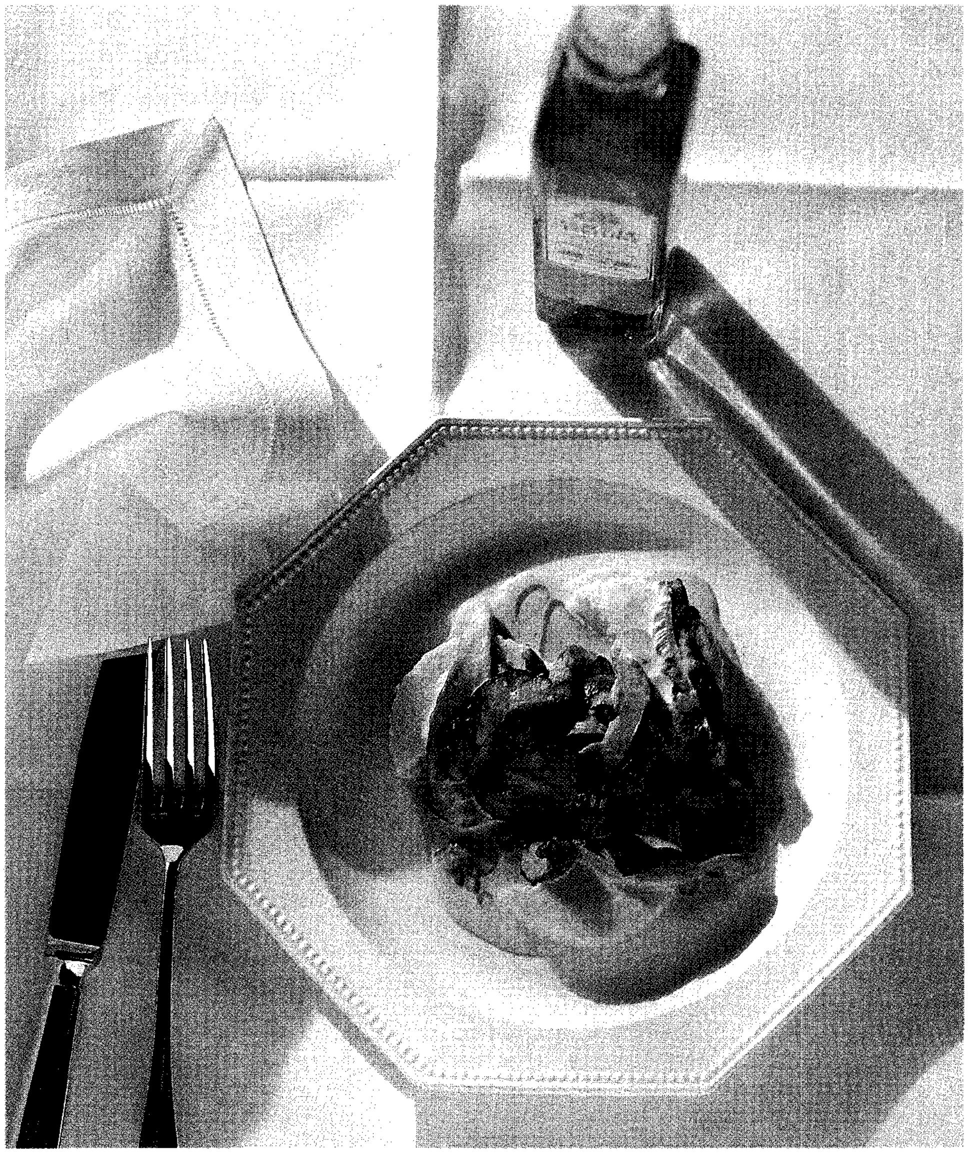


Illustration by Nina Duran. Plate, Pierre Deux; napkins, Frank McIntosh at Henri Bendel; knife and fork, Wolfman-Gold & Good Company.

According to Mark Strausman, chef at Coco Pazzo (23 East 74th Street, 794-0205), the restaurant's name means more than just "crazy cook." It describes a spontaneous, inventive cook who's in love with food, he says, "and I'm mad for mushrooms."

His rich, woodsy-tasting casserole of wild mushrooms and gnocchi is both simple and sophisticated, a home-style dish that's perfumed with truffle oil. It's a "sensuous" combination of flavors, says Strausman. "Mushrooms make magic."

BARBARA COSTIKYAN

MARK STRAUSMAN'S GNOCCHI WITH TRUFFLE OIL

1	**quart milk**
Salt	
2	**cups semolina**
4	**tablespoons grated Parmesan cheese**
2	**egg yolks**
Pinch nutmeg	
¾	**pound assorted mushrooms (cremini, shiitake, oyster, pleurotte, chanterelle, hedgehog)**
3	**tablespoons olive oil**
½	**clove garlic**
2	**tablespoons minced onion**
10	**tablespoons heavy cream**
1	**tablespoon butter**
2	**tablespoons Gocce di Tartufo truffle oil (available at Fairway, Ideal Cheese, and Bloomingdale's)**

Bring milk and a pinch salt to a boil, then slowly stir in semolina. Cook over medium heat, stirring constantly, until semolina thickens and pulls away from pan. Add cheese, and remove from heat.

Beat in egg yolks and nutmeg. Spread warm semolina 1 inch thick on an oiled cookie sheet; refrigerate for at least 2 hours.

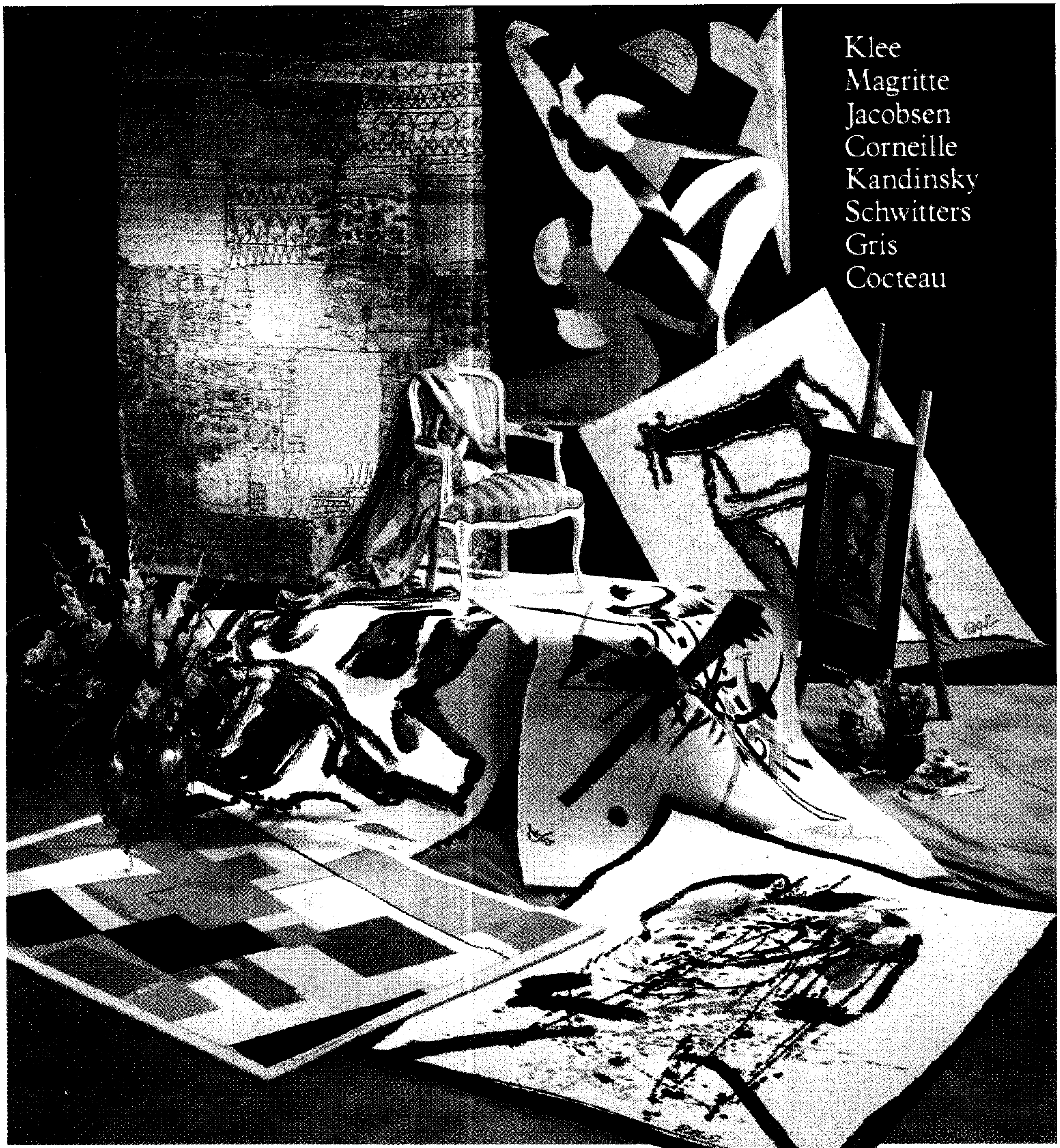
Preheat oven to 350 degrees. Cut semolina into 2-inch squares or crescent shapes, dipping knife in hot water as necessary. Arrange gnocchi in a large buttered casserole, and bake for 10 minutes.

Meanwhile, sauté mushrooms (cut up large ones) in olive oil with garlic, onion, and salt to taste until they begin to wilt. Add cream and butter, and simmer until thick, stirring constantly.

Spoon mushrooms and sauce on gnocchi, and bake for 2 minutes more. Drizzle with truffle oil, and serve from casserole, family style. Serves 6.

STYLIST: GILLIAN DUFFY

PHOTOGRAPH BY MARIA ROBLEDO



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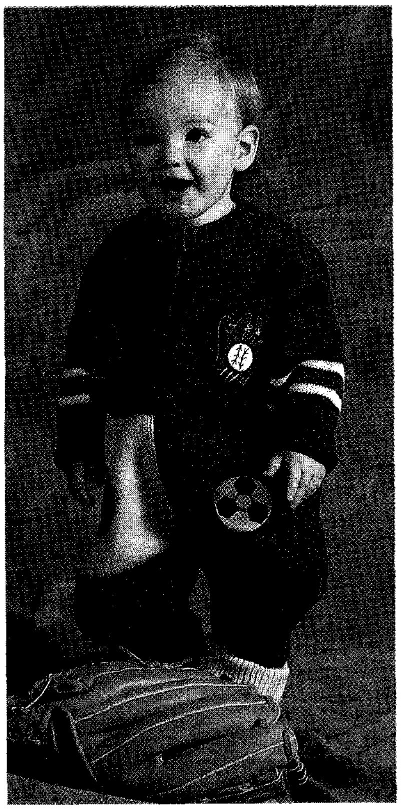
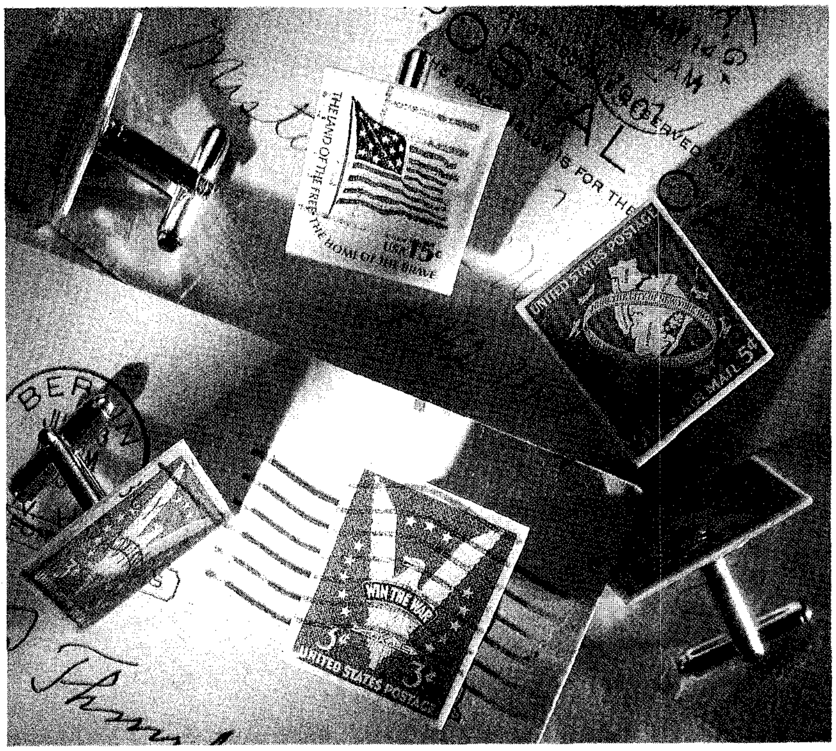


Ball Things Considered

Baseball's in season, and so are Harlequin Designs acrylic-knit rompers. They're appliquéd with a baseball and mitt, but to cover all the bases, the company has added a soccer ball, basketball, and football as well. In addition to the front-zippered, one-piece version for jocks aged 12 to 24 months ($53), there's a cardigan with footed leggings for infant sports fans three to nine months old ($53 for the set).

BARNEYS NEW YORK/*Chelsea Passage*



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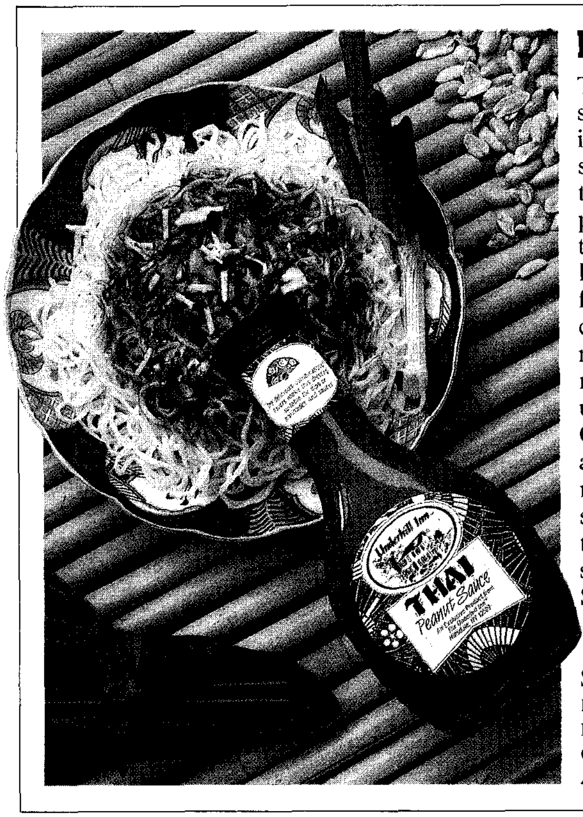
Rebecca and Chris Henderson have turned a passion for stamps into a burgeoning business. The Hendersons—a husband-and-wife team—take canceled stamps (early 1900s through 1989) from around the world, cut them by hand, encase them in plastic, then mount them on metal. The results? These beguiling cuff links. Rebecca, a former teacher, has supplied each set with a brief history of the stamp, along with a vintage postcard ($27.50).

PETER ELLIOT/*1383 Third Avenue, near 79th Street/570-2300*



Fit to Be Thaied

The wise cook has lots of spicy sauces on hand for tasting and basting: Worcestershire, Tabasco, A-1, mustard, ketchup, soy, salsa picante, et al. Here's another to add to the lineup—Thai Peanut Sauce, thick, faintly fiery, and definitely nutty. It can transform plain cooked noodles into a magical sesame-noodle dish and may be used as a dipping sauce with Chinese roast loin of pork and barbecued duck and ribs—or add a dash to soy sauce when it's time to dunk the dumplings. This stunning staple is made not in exotic Southeast Asia but at Underhill Inn in Hillsdale, New York (eight-ounce jar, $4). **—Barbara Costikyan**

BLOOMINGDALE'S/*Lower level*
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Photographs: left, Lauren Sorokin; top, Christopher Gallo; bottom, Togashi.

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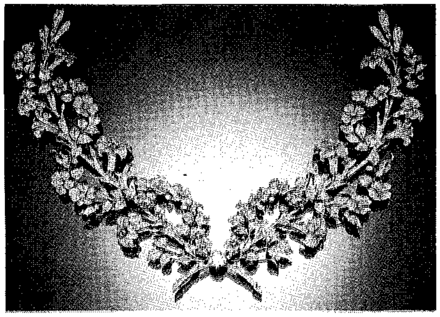
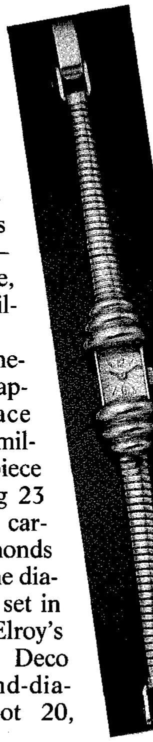
> ". . .At Sotheby's, there's a very serious necklace—23 sapphires, 370 old-mine diamonds, and an estimate of $2 million. . ."



Diamond corsage at Sotheby's.

OVER THE PAST YEAR, THE JEWELRY MARKET has been remarkable—sales at both Sotheby's and Christie's have approached or often exceeded estimates despite the recession and the Gulf war. What's going on? "That's something we've been trying to figure out ourselves," says Sotheby's jewelry specialist John Block. "Jewelry is small and portable, and sometimes uncertain times can affect the market positively."

The Sotheby's jewelry auctions fall on April 17 and 18 (for the more modest goods at Sotheby's Arcade) and April 22 and 23 (for the high-end pieces). The April 23 auction of jewels from the estate of Thora Ronalds McElroy, who was born in the Plaza hotel, has a 1906 Cartier corsage ornament (lot 52, $75,000 to $100,000). Even though it's large—eighteen inches long—the diamond-splashed piece, designed as two sprays of lilies, is remarkably delicate.



Christie's watch.

For sheer weight, a late-nineteenth-century remodeled sapphire-and-diamond necklace (lot 56, $1.5 million to $2 million) is the most substantial piece in the collection, comprising 23 sapphires weighing 143.45 carats, 20 cushion-shaped diamonds at 17 carats, and 370 old-mine diamonds at 27 carats. They're set in platinum. Among Mrs. McElroy's other doodads is an Art Deco carved nephrite-enamel-and-diamond clip, circa 1925 (lot 20, $4,000 to $6,000).

Christie's jewelry auctions take place on April 24 and 25 (at Christie's East), and there's a sale of clocks and watches on April 20, including a gold Patek Philippe 1940–1945 split-second chronograph with two stopwatch sweep hands (lot 350, $200,000 to $220,000). Why two sweep hands? "So you can time two horses at once," suggests Christie's specialist Jonathan Snellenburg. The instructions manual, alas, is not included.

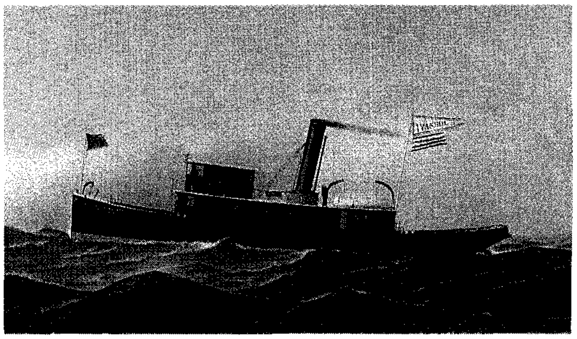
More formal items include an extremely thin, elegant watch (lot 197, $8,000 to $10,000). For women, there's a forties retro-modern Patek Philippe gold bracelet watch (lot 181, $3,000 to $4,000) with a Twist-O-Flex–style tapering band.

The William Doyle Galleries' American-paintings-and-sculpture sale, on April 17, features a lot of ship portraits and marine paintings. The market for the steamship portraits, which are at once technically skilled and artistically naïve, was calm through the seventies but has been climbing steadily since.

Works include James Bard's *The Side Wheeler Chrystenah on the Hudson* (lot 47, $40,000 to $60,000), which combines a professionally rendered ship with a nice riverscape. Antonio Jacobsen's *The Tug Ivanhoe* (lot 39, $12,000 to $18,000) is a variation on the theme. Both the strengths and the weaknesses of the genre are apparent in Huntington's jarring *The Five Masted Barque David Dows With the Tug Sumner in a Nocturnal Storm* (lot 46, $4,000 to $6,000). Compositionally, it's a mess, but—perhaps because of that—it's still a memorable, strangely appealing painting.

A sale of mid-level American paintings at Sotheby's on April 12 includes minor works by well-known artists—a nice but uncharacteristic Worthington Whittredge (lot 2, $15,000 to $25,000) of hollyhocks and tiger lilies, for instance. More unusual is a work by Henriette Wyeth, Andrew's sister and artist Peter Hurd's wife. Henriette's career as an artist took a backseat to that of her husband. "Virtually none of her works has come up at auction," says Sotheby's Peter Rathbone, though he has seen works at dealers' galleries priced higher than $30,000. The Sotheby's offering, of a young black man holding flowers and seated before swatches of yellow and rose material, is nicely composed. The painting (lot 84A) has an estimate of $30,000 to $40,000 and should test the market for Wyeth's works.

Sotheby's is coming off its best rug auction ever, and a specialist there, Mary Jo Otsea, conditionally says, "We would be conservatively optimistic" about its April 10 sale. It's a good sale for collectors, with a few serious lots (a still-strongly-colored West Turkestan "Imreli" Torba, circa 1800, lot 76, $20,000 to $25,000), and a slew of more common and highly decorative rugs and weavings estimated at less than $10,000. There's a piece of Persian embroidery, in deep rose red, saffron, and indigo, with charming, stylized lions (lot 119, $2,500 to $3,000) and a southwest-Caucasus Kazak rug of blues and browns in a strong geometric pattern (lot 32, $8,000 to $10,000).

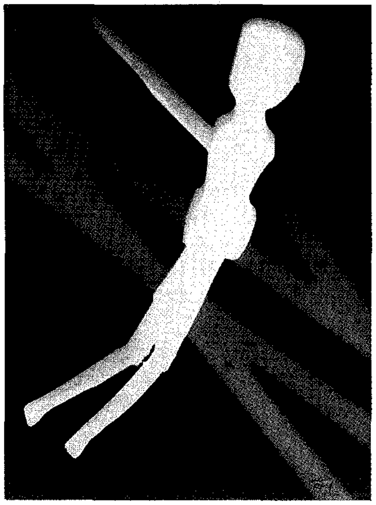


Jacobson's The Tug Ivanhoe *at Doyle.*

Czech photographer Josef Sudek (1898–1976) lived long enough to span several movements in photography, so his work is wonderfully diverse—with elements of Alfred Stieglitz, André Kertész, and others. Little of his photography had been seen outside Czechoslovakia until the current traveling exhibition, which originated at the Philadelphia Museum of Art and is now at the Burden Gallery (20 East 23rd Street). It contains superb prints from the twenties set in the Kolin Island park and wonderfully atmospheric Prague street scenes.

Photographs: top left, courtesy of Sotheby's; center right, courtesy of William Doyle Galleries; bottom left, courtesy of Christie's.

None of the pictures from the twenties through the forties is for sale, according to gallery director Gary Nickard, and the supply of Sudek works is a bit tricky. Also, no one knows exactly how many prints he made of his images. It's possible that there are hundreds of them in Prague, but they are difficult to bring out of Czechoslovakia legally.


A Man Ray at Christie's.

At Christie's on April 16 and Sotheby's on April 17 are a handful of Sudek's photographs, most from the fifties and later, but none of them is among his best works. At Christie's, there's *Still Life in the Style of Caravaggio* (lot 380), combining peacock feathers, a shoe tree, and a shell, besides other objects. It's beautifully lighted.

Also at the Christie's sale is Man Ray's 1922 abstract *Sans Titre* (lot 264, $100,000 to $125,000). A "Rayograph" (Man Ray placed the objects on photosensitized paper and briefly exposed them to light, leaving quite beautiful abstract images) brought $126,500 at Christie's last October, justifying the steep estimate.

At Sotheby's are a number of images by Tina Modotti, who was Edward Weston's lover in Mexico during the twenties. Modotti did not devote her life to photography, and many of her works are not especially compelling. But the platinum print *Roses, Mexico* (lot 212, $20,000 to $30,000) is beautiful, and *Campesinos* (lot 211, $8,000 to $12,000) is a great photograph of a crowd of sombrero-wearing men.

The April 15 auction at Swann Galleries emphasizes Civil War photographs and related historical material and has a number of good prints: Barbara Morgan's lovely photomontage (lot 619, $1,000 to $1,500), and a disturbing, ghoulish Felix Beato, *The Execution Ground* (lot 454, $500 to $750). And there's Karl Moon's beautiful, strong silver print, *American Indian Holding Animal Skull* (lot 618, $800 to $1,200). ■

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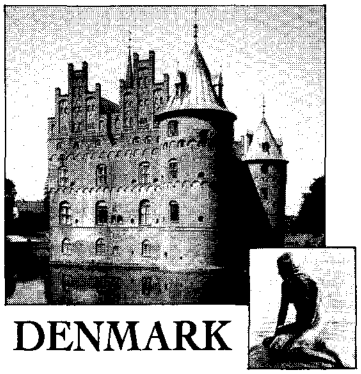

Photograph courtesy of Christie's.

Television/John Leonard

A MINI-SERIES SUPREME

“. . .The splendid *Separate but Equal* proves that conventional television can imitate and contain a vortex, a moral whirlpool. . .”

AGAINST THE ODDS, **Separate but Equal** (Sunday, April 7, and Monday, April 8; 9 to 11 P.M.; ABC) is a triumph. Something awful usually happens when American television tries to be high-minded. So much important history seems to sit on the heads of the actors that they thicken and stall. So much heroic rhetoric seems to clog the arterial passages of the writers that they speak in fortune cookies and balloons. So many consultants have nibbled on a project that little is left but remedial seriousness. More often than not, this television tastes like aspirin. Or road kill.

And what could be more high-minded than a mini-series devoted to the cluster of complaints the NAACP Legal Defense Fund brought against local communities—from Clarendon County, South Carolina, to Topeka, Kansas—resulting in the unanimous 1954 Supreme Court decision that outlawed segregation in the nation's public schools? Thurgood Marshall would argue that "separate" was inherently "unequal" before the very court to which he subsequently ascended, as the first black associate justice. John W. Davis, litigator *extraordinaire* and former candidate for president, would oppose Marshall, with the last gasp of "states' rights" as a rationale for Jim Crow. Earl Warren, newly appointed to the court by Ike, would write the landmark decision.

These solemn materials have been gathered into the hands of a single man, George Stevens Jr., who wrote, produced, and directed *Separate but Equal;* who hired Sidney Poitier to play Marshall, Burt Lancaster to play Davis, and Richard Kiley to play Warren; and who will have to duck when it's time for the Emmys, they'll throw so many at him. *Separate but Equal,* like Stevens's 1988 mini-series *The Murder of Mary Phagan,* proves that conventional television can imitate and contain a vortex, a moral whirlpool.

Poitier doesn't look a lot like Marshall, but he sounds fine, and there's mischief in him as well as edge. Lancaster makes us like Davis more than I suspect we might have in real life, and he wins the first argument before the court on personality as well as points. Kiley is a remarkable Warren—diffident, instinctive, shrewd—as surprising to me as the real man must have been to Felix Frankfurter, who had expected a political hack, and to Marshall, who had reason to distrust a former California governor famous for interning so many Japanese in World War II.

But these men have something else to do besides engage the grand issues. In a nice counterpoint, we see Davis reading the New York *Times* on a commuter train, and Marshall reading the *Herald Tribune* on a subway. Davis has a daughter (Hallie Foote) who thinks he's enlisted on the wrong side, and Marshall has a wife (Gloria Foster), dying of cancer, who eggs him on. Marshall plays with model trains; Davis consults W.E.B. Du Bois; Warren reads Sandburg on Lincoln, visits Gettysburg, and counts Supreme Court votes in opposing bowls of pencils.

Nor are they alone in history. Preachers like J. A. DeLaine (Ed Hall) had to start things in South Carolina, at the cost of a home and a job. (One lovely image in the mini-series is the sight of DeLaine, who's been given a ticket by Marshall, getting to skip to the head of the long line up the steps to the Supreme Court.) Social psychologists like Kenneth Clark (Damien Leake) had to testify. District judges like Waties Waring (William Cain) had to vote their conscience in spite of cross burnings. Lawyers who were black (Cleavon Little as Robert Carter, Albert Hall as Oliver Hill, Jeffrey Wright as William Coleman) and lawyers who were white (John Rothman as Jack Greenberg, Randle Mell as Charles Black) had to prepare the NAACP brief. And the court itself—an obnoxious William O. Douglas (John C. Vennema), an adamant Stanley Reed (Mark Hammer), the busybody Frankfurter (Mike Nussbaum)—had to be reconciled.

UNEQUALED: *Burt Lancaster and Sidney Poitier face off in* Separate but Equal.

Photograph by Bob Greene.

Not since *The Brethren,* the best-selling 1979 tell-all account of the Burger court by Bob Woodward and Scott Armstrong, has there been such an inside look at Supreme Court deliberations. It's somehow comforting to learn, in this splendid TV production, that the world's most important committee operates like any other, on a sliding scale of scruples, in a clash of personalities, with its many pairs of eyes on the main chance, the good opinion of posterity, the Constitution, and the clock.

What happened? The idea that prevailed was that black schoolchildren could not be treated as a separate class of subhuman beings for no other reason than the color of their skin. The idea that was repudiated was apartheid, but kinkier—and best expressed by Eisenhower himself, over a drink with Earl Warren after a dinner with John W. Davis. You won't hear this remark on *Separate but Equal,* but Warren included it in a memoir. The president told him, "These are not bad people. All they are concerned about is to see that their sweet little girls are not required to sit in school alongside some big overgrown Negroes."

THE NOTION OF A TRILOGY LIKE **The Sunset Gang** (*American Playhouse;* Fridays, April 5, 12, and 19; 9 to 10 P.M.; Channel 13) filled me with misgiving. Surely one play about indomitable old people in a Florida retirement village, reaffirming their resourcefulness and autonomy, was enough. Did Ronald Ribman really have to adapt three separate stories by Warren Adler? Aren't we saying Old Is Cute? Where, when we need them, are the winter rages of a Picasso or a Yeats?

And so on. Wrong again. First and best, on April 5, is "Yiddish," in which Harold Gould and Tresa Hughes fall in love, while practicing Yiddish for an amateur theatrical, and decide after 45 years of prosaic marriage to dump their respective spouses. Almost as good is "The Detective," in which Jerry Stiller and Anne Meara investigate the theft of food from their refrigerator and find out what community is all about. Rather more predictable is "The Home," in which Uta Hagen breaks her hip and must fight off the grown children who would confine her, and their own guilt, to an institution. Still, any Uta Hagen is better than none, and the Florida retirement village, with its card games and bicycle clubs and swimming pool and hugger-mugger, is wonderfully realized. I called my mother.

In brief: OLD AGE IS ALSO ON ROBERT ANderson's mind in **The Last Act Is Solo** (*Playwrights Theater,* Tuesday, April 2; 9 to 10 P.M.; Arts & Entertainment), an original one-act play and a tour de force for Olympia Dukakis, who comes to terms with the end of her beauty, her dog, and her career on stage and screen. With Ed Herrmann and Gavin MacLeod. . . . **Triumph of the Heart: The Ricky Bell Story** (Tuesday, April 2; 9 to 11 P.M.; CBS) is a better-than-average true-life tearjerker, with Mario Van Peebles as the professional football player who befriends a handicapped child, Lane Davis, only to discover that he himself is dying of a rare muscle disease. With Polly Holliday, Susan Ruttan, and Lynn Whitfield. . . . **Never Forget** (Monday, April 8, and several other dates; 8 to 10 P.M.; TNT) stars Leonard Nimoy as Mel Mermelstein, a Southern California businessman and Auschwitz survivor who takes the Holocaust-Never-Happened folks to court, with the help of Blythe Danner as Mel's wife and Dabney Coleman as his lawyer. Good stuff from Nimoy and Coleman. Regular readers know that, in my opinion, Danner can do no wrong. ■

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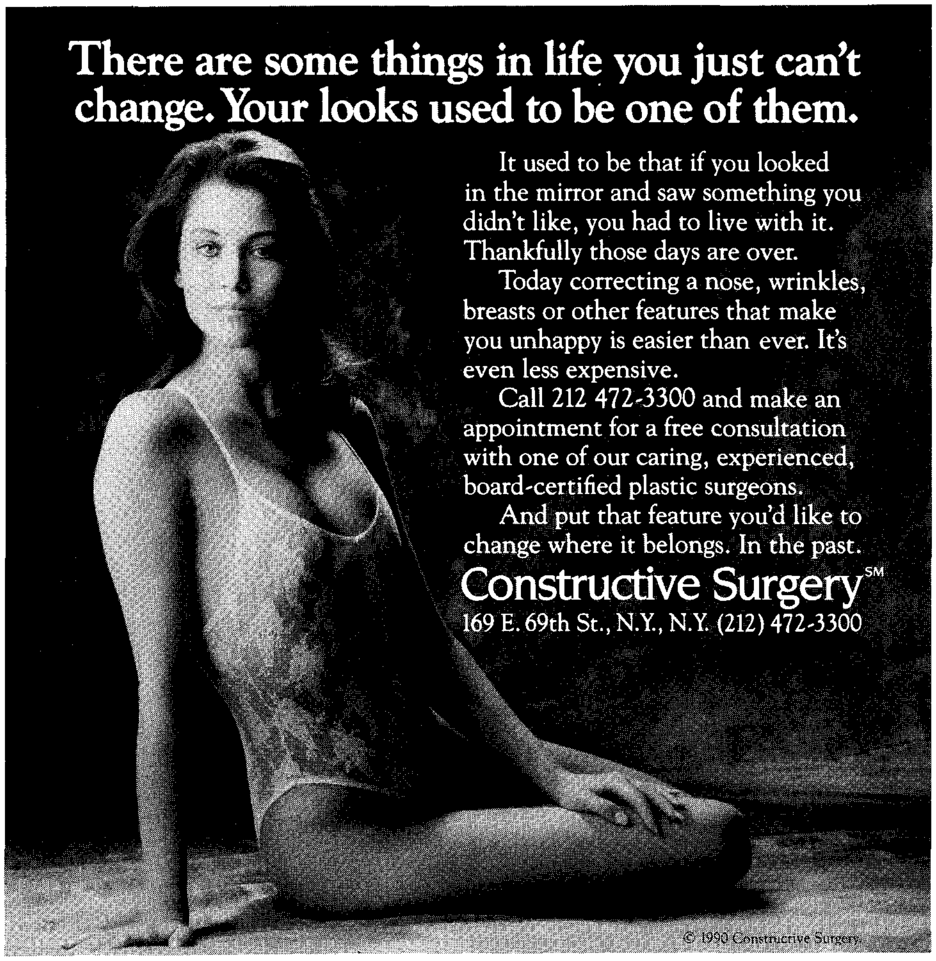
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Movies/David Denby

FAUX TRUFFAUT

"...*Cross My Heart*'s director is a great believer in the power of children. The movie is a fable of innocence and corruption..."

GRADE-SCHOOL CONFIDENTIAL: *Plotting how to conceal the death of a classmate's mother.*

A NEW FRENCH FILM, **Cross My Heart,** IS A curious case. The movie is built around an arresting idea, but it's an idea that just barely survives lifeless direction and a third-rate production. Jacques Fansten has worked a great deal in French television; this is his third feature, and I got the uncanny impression that he was bored and wished someone else would come in and take over for him. The movie is visually undistinguished, and dramatically lazy and externalized, without much emphasis or even ordinary attentiveness to what the characters are feeling. Fansten is obviously thoughtful, but *Cross My Heart* lacks the kind of emotional detail that normally makes a film come to life.

François Truffaut would seem to be the influence here. Truffaut's films had a brusque, almost summary quality, a cooling sense of distance and reserve, enhanced by the director's habit of narrating sections of his movies rather than dramatizing everything directly. Truffaut's coolness was a relief for many of us, a liberation from the moment-by-moment, tremor-by-tremor "psychology" of American movies, which can be both cloying and obvious. Truffaut didn't bother to illustrate everyone's response to everyone else; he didn't have to. Supremely intelligent, he was alert to the comic and poetic sides of ordinary behavior—the small gestures, the verbal oddities and extravagances that became a major part of the life of the film. His movies were fables, charming in the highest sense: They told stories by conveying their essences.

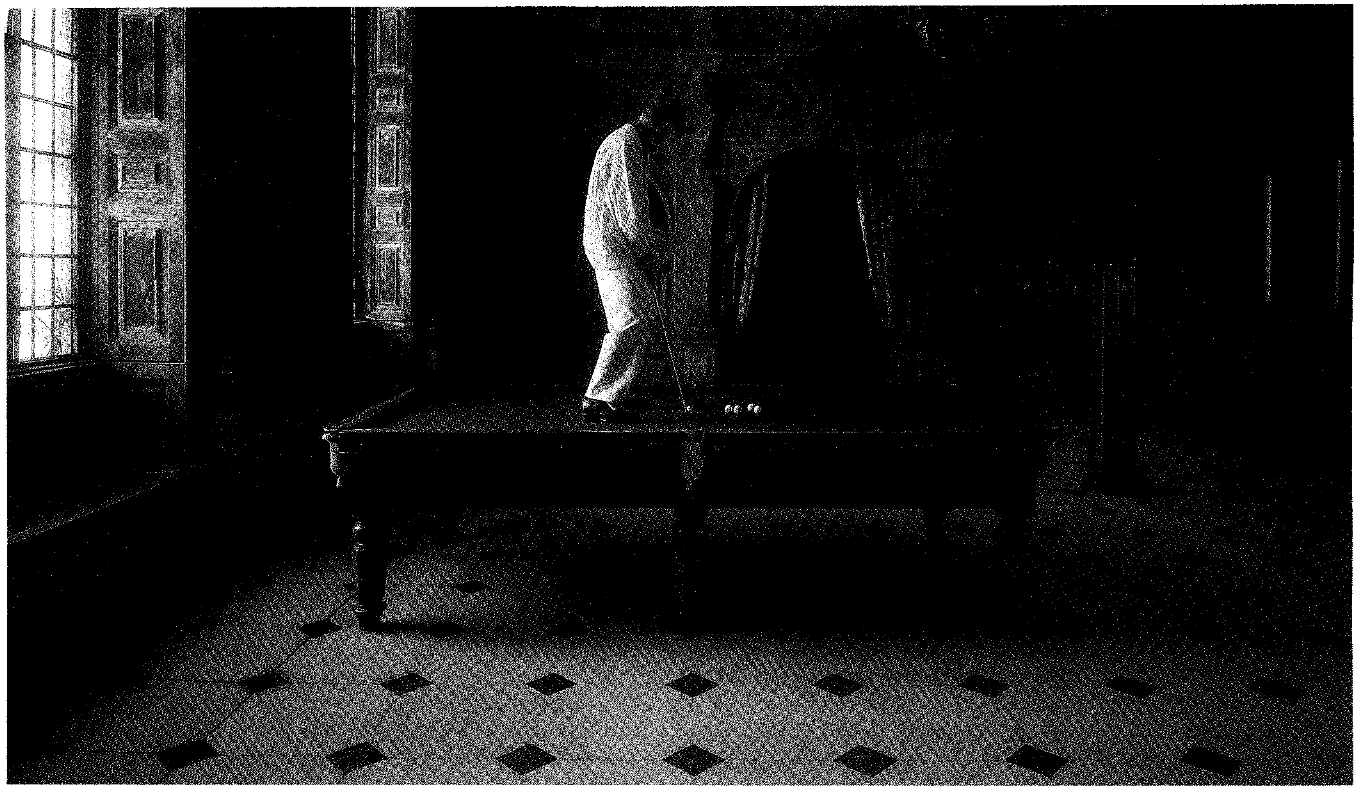
Fansten, by contrast, is merely insensitive, and this makes one rather resent *Cross My Heart,* since its subject, precisely, is the beauty of sensitivity. In a town outside Paris, a group of schoolchildren, all around twelve years old, notice that one of their friends, Martin (Sylvain Copans), has become moody and withdrawn. They are protective of him; he's small and a little slow in school, and they band together to save him from the wrath of the teachers. When he shrugs off their questions about his mood, they follow him home and watch him, through a window, sitting on the bed next to his mother, who has apparently died. Martin doesn't know who his father is; he's afraid to tell anyone about his mother because, a poor boy (the mother was a housecleaner), he doesn't want to be sent to a state orphanage.

His friends get caught up in his obsession. They form a conspiracy, half-support group, half-guerrilla unit, letting some kids in, excluding others (the teacher's pets). Quietly, they bury the mother, keeping the news of her death a secret. Lying to their parents about where they are going at night, they slip over to Martin's house, cook for him, help him with homework. When the school makes inquiries about the mother, they fend them off.

The kiddie conspiracy, as it turns out, goes way past keeping Martin out of an orphanage. The children have organized something of their own, a plot that feeds on secrecy and defiance of their parents and school. Fansten obviously counts among his forebears the Vigo of *Zero for Conduct* (the mother of all child-protest films) as well as Truffaut; he's a great believer in the powers of children. The movie, of course, is a fable of innocence and corruption. The children have made a selfless gesture; the adults, on the other hand, have jobs to protect, secrets of their own, a social order that they believe in and must uphold. Quickly, the children's relations with their elders come to a crisis, and the adults invariably disappoint them. But Fansten doesn't blame the grown-ups; it's the nature of adulthood to be compromised.

Some of us compromised grown-ups may wonder about the reality of children so free, as these are, of malice and competitiveness (the boys tease one girl a little but then let up). Even in children, virtue hard won is more interesting than virtue by instinct; Fansten's children seem more like goody-goody automatons than flesh-and-blood creatures. Sylvain Copans, as Fansten directs him, doesn't react much to his mother's death, and nothing is made of his lack of reaction, either. *Cross My Heart* is a movie without a center, without any emotional shaping, and one begins to feel alienated from it. The burial scene, for instance, goes off flatly, without any of the crazed grief and suppressed excitement inherent in a secret ceremony. There's no intimacy, no craziness or wildness: Fansten perceives the story ideologically rather than emotionally. Perhaps his conception was waylaid by the French mystique of cool; the children, who, I admit, must have been hard to direct, just rattle off their lines.

The color is washed out, the settings mediocre; the music shows up at the wrong time. And yet, despite every discouragement, I stayed interested, because Fansten has some insights—the apprehensive way the other boys begin to look at



I BEAT HIM at the country club. The grass was *too long*. I beat him at Pebble Beach. The grass was *too short*. I beat him at St. Andrews. There was a ROCK in the way. Finally, I called his bluff. This time, it was the FELT. "*How smooth does it have to be?*" I begged. Smiling, he held forth his glass of *Glenfiddich® single malt Scotch*. I sighed. Tennis anyone?

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their mothers, for instance, after Martin's mother dies. A good idea goes a long way in movies these days. And although I didn't believe the children individually, I did believe them, oddly enough, as a group.

FROM ALBERT BROOKS, THE DIRECTOR OF *Lost in America* and other bright and ambitious satires, I never expected to see a movie as lethargic and depressed as **Defending Your Life.** The picture is an example of a ghastly genre, the what-happens-after-death movie (*Here Comes Mr. Jordan, Heaven Can Wait*). Usually, filmmakers dealing with this subject are so awed they turn giggly and whimsical; Brooks, by contrast, turns earnest and blandly conventional. What is death like? Well, you wind up in a place called Judgment City, which looks like the San Fernando Valley, with manicured lawns, wraparound-glass mini-skyscrapers, and smiling people leading you about and urging you to have a nice day. Brooks plays an L.A. yup, Daniel Miller, who cracks up his new BMW convertible, goes to this purgatory, and worries that he hasn't been given one of the better rooms.

In Judgment City, he is on trial. All the deceased are on trial. There's a defense attorney (Rip Torn) and a prosecutor (Lee Grant), and Daniel sits with them and two judges in a corporate meeting room; together, they examine scenes from his life projected onto a screen, quintessential moments of defeat in which, say, he allowed himself to be bested by a schoolyard bully or failed to invest in a company that later became profitable. Was his life dominated by fears? Is Rose Franzblau or Joyce Brothers available for the answer? How about Dr. Ruth? If Daniel can prove that he conquered fear, he goes on to a higher form of existence in which humans get to use a larger portion of their brains. If he is found guilty of cowardice, he is sent back to Earth for another try, presumably with the same inadequate gray matter.

One waits for an explosion of joking, but it comes only in fits and starts. Generally, Brooks is in dead earnest about all this. Death turns out to be a long therapy session—indeed, as Owen Gleiberman pointed out in *Entertainment Weekly*, something like an est seminar. Werner, I will maximize my life! Which only goes to prove that no one in Southern California can remain a satirist for very long. Sooner or later, they get you. The lesson of the movie is "We have to seize the day." As an idea for comedy, this may be one of the least promising in movie history. Anyway, it makes no sense. How can Brooks think that fear is the greatest problem in life? Has Saddam Hussein ever been afraid? (I wish Brooks had been too frightened to make this film.) There are courageous wise men and also courageous fools, who do untold damage to other people and themselves. Meryl Streep is on hand in Judgment City as a completely nice fearless person; Streep smiles and flirts and has absolutely no character to play. Will Daniel have the courage to go to bed with her, or will he allow himself, as always, to be held back by fear? (It doesn't occur to Brooks to ask why a woman would possibly want so indecisive a man. Only *his* fate matters.)

The production is huge, expensive, and soporific, with crowds of zombies in hospital robes filing about the sterile corridors. I looked at the screen in disbelief, because none of this plays, or could have played, as comedy. *Defending Your Life* doesn't seem like a comic's film, but it's not a moralist's film either. What, for instance, is wrong with being sent back to Earth? Why is that a failure? More life is what most of us want. And Brooks never tells us what the higher beings with the enlarged brains do up there. If all they do is put the recently deceased on trial, I'd rather go back to Earth and unload ships or deliver the mail in Hoboken. Now that Albert Brooks's brain has been enlarged, he should come back to Earth and put it to use the way he once did—looking at the screen and seeing what's funny about it. ■

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Wine/Alexis Bespaloff

THE BOOK ON LISTS

"...There's good news for diners in new lists around town—inexpensive country wines and finer bottles at reasonable markups..."

THE SHIFT ON SO MANY MENUS TO BISTRO dishes and lower prices has in turn affected the selections on several new wine lists. Some are including a number of inexpensive country wines; others offer a wide range of moderately priced labels at $17 to $22, as well as finer bottles at reasonable markups. All of this is good news for wine-minded diners.

The Chefs Cuisiniers Club (36 East 22nd Street) features a short but excellent list of varied selections, many of them inexpensive. A sparkling wine, three reds, and three whites are offered by the glass. On the list are thirteen whites and the same number of reds, ten at $16 to $21. Interesting choices within this price range include a 1988 Oregon Pinot Gris from Adelsheim, a 1989 Mâcon-Viré, a Sauvignon Blanc–based 1988 Menetou Salon from the Loire, a 1989 Sauvignon Blanc from Caymus, and a 1988 Palmer Chardonnay from Long Island. Some comparable attractive reds are a 1989 Beaujolais-Villages, a 1989 Dolcetto of Vietti, and the 1985 Château de Trignon from the Rhône.

Those looking for special bottles might try a rare white—the 1989 Viognier of La Jota ($36), from Napa—or fine reds such as the 1988 Etude Pinot Noir ($32) and, from Bordeaux, the 1983 Pavillon Rouge du Château Margaux ($37).

At **Prix Fixe** (18 West 18th Street), you can choose from a menu at $21 or one at $36, so it's no surprise that the wine list is arranged by price groups—$17.50, $23.50, $29.50, and a Reserve page. Overall, the list—which offers more than 100 choices, almost all from France and California—presents good bottles at every price level. Among the 22 wines at $17.50, for example, are a 1988 Sauvignon Blanc of Sanford, a 1989 Chardonnay of Meridian, a 1988 Alsace Pinot Blanc of Trimbach, and a 1990 Australian Chardonnay of Rothbury. The reds include the 1988 Fleur de Carneros Pinot Noir of Carneros Creek and the sturdy 1988 Côtes-du-Rhône of Guigal.

The choice of reds improves at $23.50—a 1987 Pinot Noir of Edna Valley, a 1986 Cabernet Sauvignon of Villa Mt. Eden, a 1988 Châteauneuf-du-Pape of Brunier, and from Bordeaux, a 1983 Château Bouscaut.

The Reserve list expands the choice of California wines to older vintages and wines in limited distribution, and it offers some fine Bordeaux and Burgundies. Intriguing whites include the 1988 Chardonnay from Chalone ($40) and, from France, the 1988 Meursault Les Clos of Bouzereau ($40).

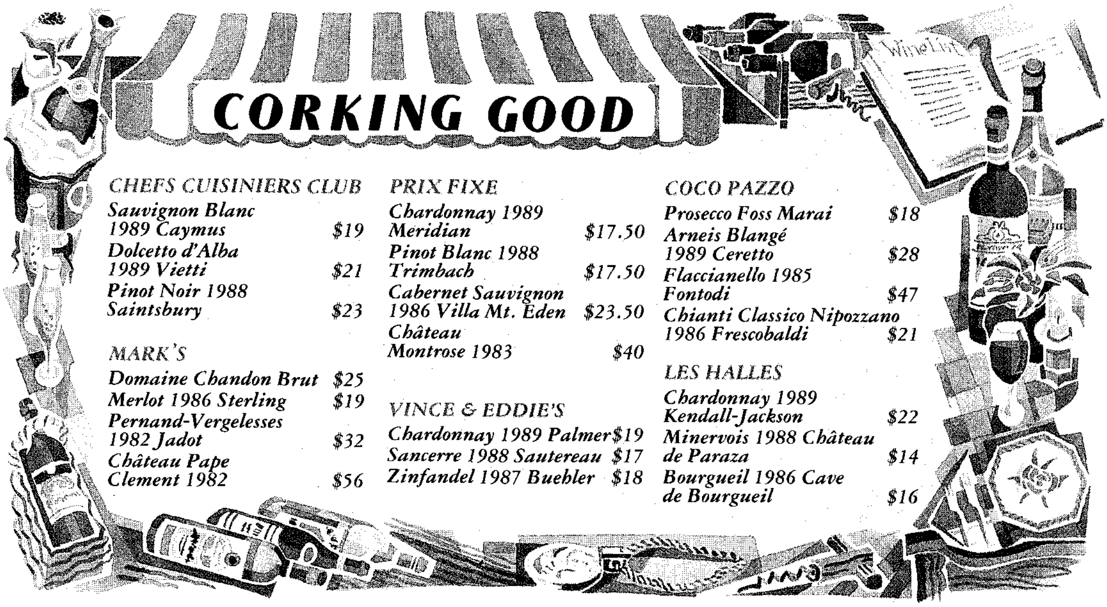
Number among the noteworthy reds a 1983 Cabernet Sauvignon of Leeuwin Estate ($40) from Australia, a 1986 Chambertin of Drouhin ($65), and a 1983 Château Montrose ($40).

The current list at **Vince & Eddie's** (70 West 68th Street) is a great improvement over the previous one. Of the 26 red and white wines—an eclectic selection from California, Long Island, France, Italy, Spain, and Australia—15 are priced at a very reasonable $15 to $19. These include a 1989 Chardonnay of J. Lohr, a 1988 Mâcon, a 1988 Sancerre, a 1987 Zinfandel of Buehler, a 1989 Côte de Brouilly, and a 1986 Australian Shiraz of Seaview. Other good choices are a 1989 Chablis of Dauvissat ($20), the popular 1989 Pinot Grigio of Santa Margherita ($23), and the dependable 1987 Cabernet Sauvignon of Mondavi ($31).

The assortment of wines at **Les Halles** (411 Park Avenue South, near 29th Street) is a curious one, but notable for its low prices. Among the reds, a dozen cost only $14 to $20, and you'll have no trouble finding a decent one to accompany the bistro food. The French country reds include a 1986 Bourgueil ($16), a 1988 Minervois ($14), and a 1988 Corbières ($14). Wines from the Rhône with more flavor and character include a 1988 Vacqueyras of Vidal Fleury ($20), a 1988 Saint-Joseph of Courtial ($22), and a 1987 Châteauneuf-du-Pape of Beaucastel ($32). Of the six whites, the best are a 1989 Chardonnay of Kendall-Jackson ($22) and a 1989 Mâcon-Viré ($19).

The list at **Coco Pazzo** (23 East 74th Street), which features Tuscan food and is under the same ownership as Le Madri, is—champagne excepted—all Italian, and the wines of Tuscany are well represented among nearly 120 choices.

The champagnes begin with the 1985 Moët & Chandon at $50, but there's a crisp Prosecco available at only $18. Most of the white wines are $27 to $35, and they include such excellent bottles as the 1989 Arneis of Ceretto and a wide range of Friuli wines from such top producers as



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Chardonnay 1989 Meridian	$17.50
Pinot Blanc 1988 Trimbach	$17.50
Cabernet Sauvignon 1986 Villa Mt. Eden	$23.50
Château Montrose 1983	$40

VINCE & EDDIE'S	
Chardonnay 1989 Palmer	$19
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Prosecco Foss Marai	$18
Arneis Blangé 1989 Ceretto	$28
Flaccianello 1985 Fontodi	$47
Chianti Classico Nipozzano 1986 Frescobaldi	$21

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Chardonnay 1989 Kendall-Jackson	$22
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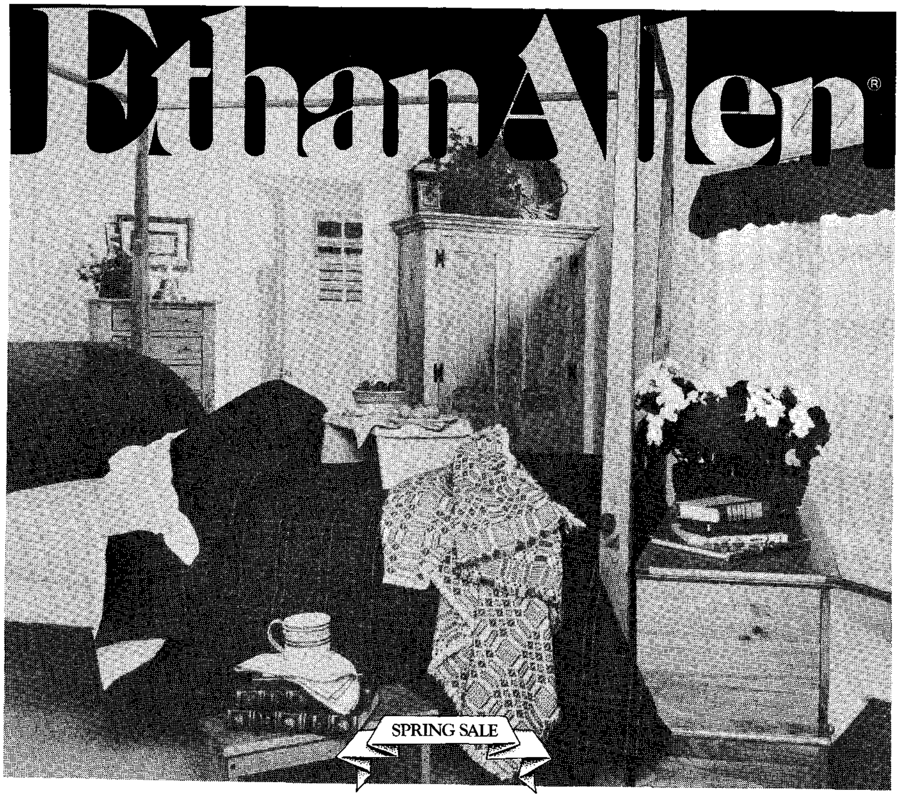

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Jermann, Schiopetto, Borgo Conventi, Russiz Superiore, and Abbazia di Rosazzo.

In addition to several labels of Barolo and Barbaresco, the wines from Piedmont include eight examples of Dolcetto ($19 to $28), a generously flavored wine that stands up to the many hearty dishes on the menu. From the Veneto, you'll find such diverse reds as the 1988 Cabernet Sauvignon of Maculan ($41) and the richly textured 1982 Amarone of Allegrini ($41).

There are nearly three dozen Tuscan reds to choose from, among them Chianti Classico from such producers as Antinori, Frescobaldi, Felsina, Castellare, and Monsanto, plus Brunello di Montalcino in several vintages. The rich, concentrated proprietary reds that have become so fashionable are also well represented; these include, at $36 to $60, the 1986 Ca-del Pazzo, 1987 Ornellaia, 1986 Tignanello, 1985 Fontalloro, 1985 Flaccianello, and 1986 Grifi.

The neatly typed, well-arranged ten-page list at **Mark's** (25 East 77th Street) contains more than 130 bottles, almost all of them from France and California. The eight wines offered by the glass include, in addition to two sparklers, such unusual choices as a 1989 Pinot Gris from Oregon ($5.50) and a 1982 Montagne-Saint-Emilion ($6.50).

Twenty sparkling wines range from California's Domaine Chandon and Domaine Mumm at $25 to a choice of seven deluxe bottlings at $110, including Roederer Cristal and Krug Grande Cuvée.

As is inevitable on a list that has a traditional selection of Bordeaux and Burgundies, the California wines are less expensive. Good choices are the 1988 Fumé Blanc of Mondavi ($23) and such Chardonnays as the 1988 Calera ($25), the 1988 Simi ($28), and the 1989 Cuvaison ($30). The reds include the 1986 Zinfandel of Clos Du Val ($24), the 1986 Merlot of Sterling ($19), and such Cabernets as the 1986 Jordan ($40) and the 1982 Villa Mt. Eden ($22).

Turning to the French whites, you'll discover such moderately priced bottles as a 1988 Alsace Riesling of Trimbach ($18), a 1988 Vouvray of Monmousseau ($21), and a 1989 Mâcon Villages of Jadot ($18), as well as a number of Burgundies at $40 to $70. The red Burgundies offer some interesting choices, such as a 1988 Monthélie of Laroche ($30), a 1982 Pernand-Vergelesses of Jadot ($32), a 1987 Chambolle-Musigny of Roumier ($42), and a 1986 Volnay Clos des Chênes of Drouhin ($65).

Today there are few inexpensive bottles of older red Bordeaux available to new restaurants, and most here are priced at $40 to $70, including a 1983 Château Talbot ($48), a 1982 Château Pape Clement ($56), and a 1983 Château Lynch-Bages ($70). ■

Theater/John Simon

BIG FISH, LITTLE FISHY

"...In *The Kingfish,* Huey P. Long is part Machiavelli and part Robin Hood, and the show is modest and tasteful and zesty..."

AN ODD SORT OF FISH, THIS HUEY P. LONG, governor of, and later senator from, Louisiana, known by such colorful nicknames as "Messiah of the Rednecks" and "Tinpot Napoleon," not to mention "Tom Sawyer in a Toga" and his own favorite, "the Kingfish." The hero of the unwashed and the horror of the well scrubbed, he was born into the rural poverty of northern Louisiana in 1893. By amazing skill, wit, and determination, he rose speedily to become chairman of the Railroad Commission and, after a failed bid in 1924, to the governorship in the 1928 election. He was 34 and had truly become what this monodrama by Larry L. King and Ben Z. Grant bears as its title: **The Kingfish.**

His eye was on the White House. But the eye of his political opponents was on the gunsight. In 1935, at 42, he was cut down by the bullet of a young Baton Rouge doctor, the mentally unstable son-in-law of an anti-Long judge. The big question is: "Was he from Heaven or was he from hell?" Was this champion of the common people, with his motto "Let's put the jam jar on the lower shelf," a savior or a demagogue? Was he, as one popular book called him, a lion in the streets? Or was he, as the title of another implied, a Humpty-Dumpty doomed to fall, beyond the ministrations of all the king's men? Fifty-six years after his demise, King and Grant have granted the Kingfish a kingly tribute. But they don't even try to sort out the good and the bad in him.

Their Huey, long on picaresque scampishness and populist skullduggery, is part Machiavelli and part Robin Hood, a Will Rogers and a Till Eulenspiegel rolled into one. True, there is something sinister about him as well—the way, for instance, he squelched the impeachment proceedings against him. And the fine performance by John McConnell—a bigger, heavier man than Long, but otherwise remarkably like him—adds the right touch of jovial menace: The broad smile may be studded with shark's teeth; the eyes sometimes glaze over with beady voracity.

It is not a judicious history lesson that *The Kingfish* offers but a folksy, sometimes zany, entertainment that nevertheless encourages speculation: Just where is the dividing line between the friend of the people and the self-serving rabble-rouser? Can good and bad be evenly balanced in a pol's psyche, or must one of them preponderate? What would have happened had the "Rustic Caesar" not met his ides of March on September 8, 1935? And the going, a mite slow in Act I, becomes a veritable Louisiana hayride in Act II.

JOVIAL MENACE: *John McConnell as Louisiana's Huey P. Long.*

We don't get much sense of the private life of the man who said, "Hard work is as damn near overrated as monogamy." Unlike his brothers, Earl and Leander—topers, wenchers, dunderheads—to whose unseen presence he is frequently talking here, Huey seems to be a solidly married man whose one true passion is political advancement, with concern for the people coming in second, hard to tell how far behind. But what a sly operator he was, what a wielder of tobacco-stained, hot-sauce-bespattered Louisiana lingo! "They had enough money to burn a wet mule," he says; and again, "Roosevelt wasn't a bump on a pickle compared to what I'd have been in the White House."

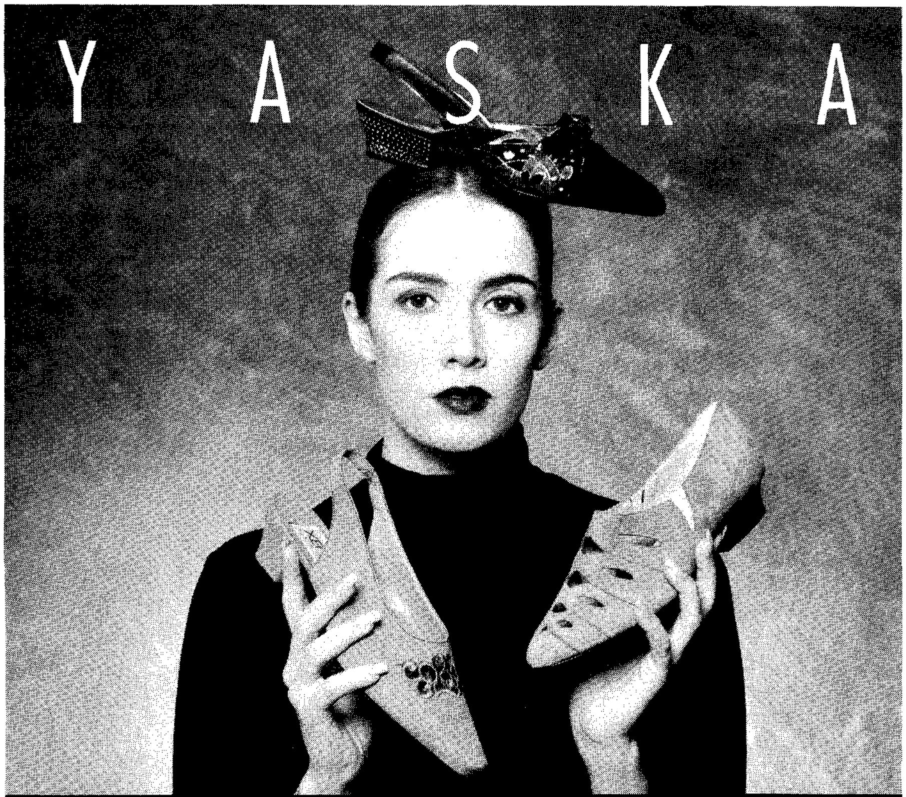
Yet how much of this is the Kingfish and how much King and Grant? I don't know, and I don't much care. The show is modest and tasteful and zesty. There are slide projections of the real Long (in nice moderation), and tapes of a local balladeer singing about Leesiana and the Kangfish. There is simple but sufficient scenery, well lighted by F. Mitchell Dana, and Perry Martin, the director, moves his actor with leisurely majesty through space and time. And McConnell makes us relish this governor who could bribe and sweet-talk his way out of impeachment by legislators "not knowing sheep dip from wild honey," and who, a Baptist from northern Louisiana, could win over Catholics in the south of the state, though "the only two Catholic words I knew were 'bingo' and 'rhythm.' "

Does it matter, finally, whether there really existed a law firm from which Huey escaped before becoming a partner, so as to avoid giving rise to something called Peters, Strong & Long? If there wasn't such a firm, there should have been, just as at the John Houseman Theatre there should be a Kingfish for a good, long time to come.

IF THERE EVER WAS A PLAY NOT IN NEED OF deconstruction, it is Shaw's **Pygmalion.** Into it the witty and iconoclastic playwright-thinker poured some of his best ironies, showing that a man can be both a minor genius and a childish egoist, that a flower girl with the right accent and demeanor can pass for a duchess, that a lower-class scapegrace can have the kind of pride and scruples his so-called betters lack, and that tampering with the social hierarchy may result in graver injustices than such tampering proposes to amend.

And more, much more—but only provided the sense of period and place is rigorously adhered to, so that norms and conventions, as well as departures from them, can be seen in the exact historical-psychological perspective. Do what Paul Weidner has done at the Roundabout—turn the scenery into stylized semiabstrac-

Photograph by Martha Swope.



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tions, cast actors whose ethnicity belies the very traditions from which the plot must kick off—and what have you got? Dialogues in limbo.

Weidner and his designer, John Conklin, present us with a backdrop of simulated cinder blocks from which are suspended (or against which lean) a high-relief model of Covent Garden and various anatomical charts, while scattered across the stage loom vast panels of pseudo-Rossetti paintings (one of Fanny Cornforth, two of Janey Morris—even though the play has nothing to do with Pre-Raphaelitism), some vintage phonographs, eight straight-backed chairs painted bright red, and, most mysteriously, a modern bicycle, whose only purpose seems to be to give Higgins something to stumble over. As the Covent Garden scene begins, there is no Covent Garden and no rain, but those red chairs are there in bizarre array.

Forthwith we get the upper-class Eynsford-Hills: a white mother, a white son, and a black daughter. This is biologically preposterous and, for the period, socially inconceivable, as is, a few minutes later, a black Colonel Pickering, just back from years in the Indian army. The casting is aggravated by the acting of Pamala Tyson, who cannot remotely talk and walk as Clara Eynsford-Hill would, and whose acting is all mouth-pursings, eye-poppings, and eyelash-battings. Earle Hyman cannot even approximate the accent, manners, body and speech rhythms of a British colonel: There is nothing trig or crisp about him; his words emerge with an un-British drawl; he has a wide-eyed stare, a slouch, and thick, overripe gestures.

Anthony Heald has it in him to be a credible Higgins, but Weidner has directed him into a garrulous, fidgety, hyperactive pipsqueak and surrounded him with actors and actresses considerably taller, emphasizing his littleness and turning comedy into farce. Madeleine Potter is, despite trouble with her Cockney, a spirited Eliza; but even the English Charles Keating doesn't get the right accent for Doolittle. He is, moreover, taller than anybody else, with flowing gray locks, and he waltzes around the stage like the aging jeune premier of a provincial operetta company. Willis Sparks and Annie Murray are acceptable as the other Eynsford-Hills, though Anne Pitoniak is a much too American Mrs. Higgins. But as the housekeeper, Mrs. Pearce, the enchanting Joyce Worsley (in her youth, once directed by Shaw himself) acts rings around everybody else, and alone can be heard distinctly even when facing upstage against the wretched Roundabout acoustics.

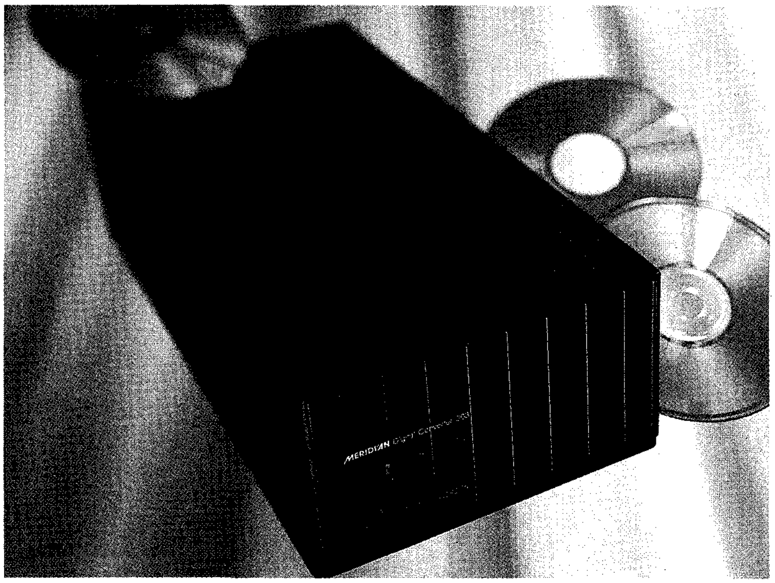
Scene changes are indicated solely by changing the disposition of those eight red chairs, but after witnessing three increasingly ingenious arrangements, I fled at the interval, no doubt forfeiting several yet more cunning deployments. ■

The Ear/David Denby

WARMING TREND

“. . .What strikes me about the soon-to-be-available JVC player is the musicality of the sound. At last I can enjoy digital. . .”

MADONNA STARTS OUT FIRMLY IN THE CENTER, but then she winds up to the left of me, echoing a group of choral voices that chime in from somewhere behind my head. Where am I? Inside a barrel with some singing chipmunks? No, I am only listening to music. Or rather, what used to be called music. The latest revolutionary step backward in pop-music-recording techniques is called **QSound**, a computer process that delays or advances certain frequencies and alters the phase relationships of the sound so that elements of the music appear to be climbing the walls of your living room. Madonna's greatest-hits album, *Immaculate Collection,* features a conservative use of the technique.



A MODEST PROPOSAL: *The Meridian 203.*

QSound exists at the same level of bizarre artificiality as another recent gimmick, the sound-field processors made by Yamaha, Sony, and Onkyo, which turn your listening space into, say, a basement jazz club or a football stadium. Neither one is really an audio experience. That is, neither enhances the lifelikeness and beauty of recorded music. Whatever else can be said for it, QSound doesn't sound all that good: The voices and instrumental effects wandering around the room are bodiless and a little raucous. It's not my idea, therefore, of an audio breakthrough. I've heard a few of those recently—extraordinary products at modest cost (see below).

What is QSound, then? Recently, a young New York record producer named Phillip Damien, who is excited by the process and bored by regular stereophonic recordings, demonstrated QSound's possibilities for me on an album he had produced—and I must admit that despite my distaste for audio fiddling, I had some fun. QSound is a computer process added after normal stereophonic recording. Damien has applied the process to the first album (on MCA) of a new duo that he is developing called Imana (Anastacia and Kim Marie). On this album, scheduled to be released this summer and as yet untitled, the sound went here, there, and everywhere. In a song called “Pleasure & Pain,” the vocals came at me from straight ahead, but a synthesizer was up above my head, and the percussion strayed around the room. At times, I felt as if I were sitting in the middle of the music.

The truth, of course, is that if current pop weren't so sterile, the sound wouldn't need to be tricked up. But this sort of moralizing, however correct in itself, misses the point. Gimmickry is built into the process of recording pop music now. In a case like the Imana album, there is no coherent performing space—a group of singers and musicians on a stage or in a studio—to begin with. The finished songs are made up of tracks, vocal and instrumental, recorded separately and then filtered, balanced, and mixed by Damien and a recording engineer later on. Damien plays all the instruments on this album, recording each one separately, and this isn't so unusual.

The experience of live music isn't necessarily a referent for most of the people recording or listening to new pop albums. So QSound merely takes artificiality one step forward. And this new experience, if one gives up good sound as a criterion, can be entertaining. Albums processed in QSound could possibly be great party items. Even a single couple, alone in the living room, might feel as if they were standing on a disco floor with the music coming at them from all around. As Damien proved to me, the effects work with an ordinary boom box—you don't need fancy equipment—and at moderate volume. Some of the effects are eerie. A recorded clap, put through a reverberation chamber, filtered, and QSounded, sounds like a wave or a rushing wind traveling around the room. Julian Lennon is reported to be doing an album in QSound, and Nintendo plans to use it on their games so that a player could hear, say, a jet plane before it hits the screen. So as long as we agree that QSound has little to do with audio and nothing to do with music, I think we can also agree that QSound is a Good Thing.

FOR YEARS, HIGH-END AUDIO critics and digital sound have been on a collision course. Readers of previous columns have doubtless noticed some of the wreckage. To sum up once again: With ordinary equipment, the weaknesses of digital aren't apparent, and the silent surfaces of CDs seem like a gain in fidelity over analog LPs. But the more revealing and accurate the electronics and speakers—i.e., the greater pleasure you demand from your music—the more shrilly unlistenable a bad CD sounds on an ordinary Japanese CD player. The worst are hard-edged, glassy, shallow, bright, wiry, unmusical. A twin disaster: Many of the early players were razory-sounding little boxes that should never have been unleashed on an easily hyped public; and many of the CDs played on them, especially in the early-eighties period of delusionary claims for digital (“perfect sound forever”), were bad, bad, bad.

In classical music, the exceptions were discs produced by companies like Telarc, London, Dorian, and few others. These companies don't always achieve perfec-

Photograph by Charles Maraia. Converter courtesy of Sound by Singer.

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tion, but they have high standards. For instance, London's 1988 release of two of Hindemith's orchestral pieces, *Mathis der Maler* and *Symphonic Metamorphosis of Themes by Carl Maria von Weber,* with Herbert Blomstedt conducting the San Francisco Symphony, has gravely beautiful lower strings, a singing woodwind line, and golden brass crescendos.

Alas, many of the greatest orchestral performances of recent years—say, Von Karajan and Bernstein leading such mellow-sounding orchestras as the Berlin Philharmonic and the Vienna Philharmonic—sound harsh and wiry on Deutsche Grammophon's CDs. Certainly the sound of many of these albums screwed this listener into a state of tension that destroyed his pleasure in the music. Now, *some* of this harshness gets smoothed out by expensive high-end CD players, usually in the form of two-box components, one box for the CD transport (the drive mechanism and laser optical beam), the other for the digital-to-analog converter. In fact, the best of these players come within hailing distance of good analog sound. But at what expense!

The first thing I noticed about the **Meridian 203**, a reasonably priced ($999; Thalia Audio and Sound by Singer) D-to-A converter from England, was a surprisingly full and strong mid-range. Woodwinds, for instance, didn't have that metallic coldness that they so often attain on CDs. They *didn't* sound, well, woody, the way they do on analog, but they had body—I heard the bottom of the clarinet's tone as well as the top. Brasses were bright but not shrill. I listened to the Meridian run with the **Esoteric Audio P-500** transport ($1,000; Singer), but it could also be plugged into any standard CD player that has a coaxial digital output.

Not everyone has room or money, of course, for a two-box CD player. What about one-box players? There will soon be a remarkable one out there, and it's from a section of audio manufacturing that I have rarely respected—a mass-market Japanese company. When I encountered Sony and Denon players in the early eighties, I heard sound that was clean but lacked genuine musicality—a sense of sustained gesture, naturalness, warmth, and depth. I muttered darkly to myself that the Japanese hadn't grown up with Mozart and Beethoven and Miles Davis and Muddy Waters in their concert halls, and since they didn't know what such music sounded like in the flesh, they were content with a bright, clean, but wiry and inhuman "hi-fi" sound, which they then imposed on the rest of the world as the sound of music. My assumptions were unfair and borderline prejudicial—in fact, leaving aside their own musical traditions, the Japanese love Western music and consume large quantities of it, and in any case, they have recently produced the **JVC XLZ-1010TN**, which is the best one-box player I've ever heard. (Why can't manufacturers simplify model numbers? The "JVC 1010" would be a start. The "JVC 10" would be better.)

I can hear a few things that might be better in this CD player. I agree with Harry Pearson, audio panjandrum and editor of *The Absolute Sound,* that the bass response is a little light, and there are times when I want more definition and impact. But the immediate thing that strikes one is the musicality of the entire sound. Listening to this player, I felt the tension drain out of my body. At last I can enjoy digital! Von Karajan's magnificent final (1987) recording of Brahms's Symphony No. 2, on DG, a record I have been trying to coax music out of for more than a year, finally yields a reasonable facsimile of the sound of that great orchestra in Carnegie Hall. The hardness, shrillness, opacity have all been substantially reduced; the violins have lost their glazed quality and attained some feathery warmth and luster; the trumpets are no longer iron stakes driven into one's head. Sweetness enters the air. And a well-recorded rock album, like the Rolling Stones' incomparable *Let It Bleed,* is now beautiful and subtle (in sections) as well as exciting.

Where can you buy this player? At the moment, nowhere. In response to the minor criticisms of it from the high-end press, it has been withdrawn and is being improved by JVC, which will reissue it as the **JVC XLZ-1050TN** in June. The price will be $800 at Hi-Fi City in Manhattan. I'm sorry to tantalize you, but I wanted to make it clear that the digital blues are almost over. Help is on the way.

Back to Records Department: ANTHONY H. Cordesman, better known to most of you as "Tony" Cordesman, ABC's deadpan analyst of Iraq's military capacity, is also a noted high-end audio reviewer, and in last year's May–June *Absolute Sound* he described a Japanese import, the **Sumiko Blue Point** cartridge, which costs all of $125 (Lyric Hi-Fi, Stereo Exchange, and Singer), as a "best buy." My first reaction upon plugging the Blue Point into my system was that someone was playing a joke with high-end pricing. For there is nothing grievously wrong with the Blue Point and a great deal that is gloriously right. Carlos Kleiber's classic Vienna Philharmonic recording of Beethoven's Fifth (DG) sounds extraordinarily good on the Blue Point—the sonorities are rich and full from the top to bottom of the orchestra.

I hear a slightly tizzy distortion at the upper edge of soprano voices and in general, compared with my usual cartridge, the Swiss-made **Benz-Micro MC-200** ($1,200; Singer), a reduction of depth in the entire soundstage. But the tonal balance is satisfying. This cartridge makes music at an amazing price. ■

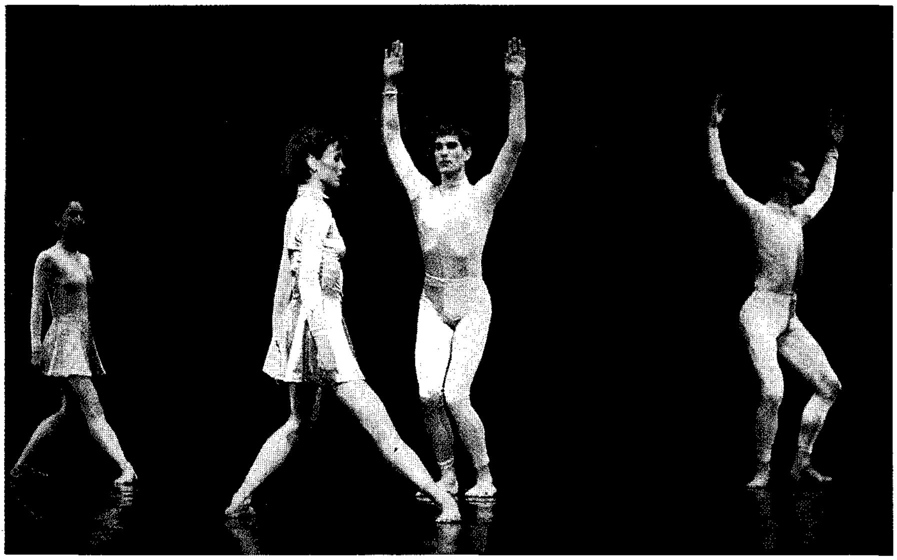
Dance/Tobi Tobias

ROOM OF ONE'S OWN

". . .The problem with Cunningham's *Neighbors* is that it's so nonfigurative, you feel it slipping out of the grasp of your attention. . ."

THE **Merce Cunningham Dance Company,** recently at the City Center for two weeks, is in a phase of splendid performance. The cool skill of these virtuosos has become a norm, but this season the dancers are operating at an exceptionally high level of energy and giving their material a beguiling individual imprint. The repertory looks meticulously rehearsed without being belabored. The season's two new works, though, are not equally gratifying.

As far as I can judge, *Neighbors* is one of Cunningham's lesser efforts. One has, of course, just about given up complaining about the aural accompaniments to his choreography (Takehisa Kosugi concocted the sound mix for this piece). Most often these scores—I use the word with reservation—have only minor significance in themselves, little resemblance to conventional music of any kind, and no connection other than the serendipitous to the action onstage. At their best, they make you acutely aware of the ambient sound in natural or urban environments—the rustles and sighings of landscape, the muted cacophony of traffic. They may serve to fine-tune your senses to the wonders of the ordinary. But when taken this way, the background noise conflicts with the highly wrought cultivation of the dancing, so you suffer the discomfort of hearing with one attitude and watching with another.



CONNECTIONS: *Merce Cunningham dancers in the choreographer's new work* Neighbors.

Mark Lancaster's designs for this piece are particularly unkind to the eye: a harsh-toned geometric backcloth and costumes in wimpy pastels. What happened to the Lancaster who used to saturate Cunningham's stage with deep color in ravishing, offbeat juxtapositions?

The tone of the dance is neither here nor there. You think you see indications of small-town friendliness, of people defining their own parcel of space and then congenially greeting their fellow creatures across the small divides. There are brief passages that seem intended to produce a gentle comic effect (never one of Cunningham's strong points). They might refer to village parades or to helping the fellow next door get his stuck car out of the mud. Recumbent postures suggest the sleep of the just or burial after a good, quiet, long life.

You wonder, though, if you're projecting these meanings onto the dance simply because you know its title. Would the choreography read the same way if the work were called *Dimensions* or even *Enemies*? The problem is that you grasp at frail straws, trying to impose some situation, emotion, or, at the very least, atmosphere onto the material because it's so nonfigurative—and so indistinct from the overall body of Cunningham's work—that you feel it slipping out of the grasp of your attention.

A second new piece, *Trackers,* for Cunningham as wizard-guru-animator and a large group, has attracted attention because it was created using a "three-dimensional human animation system," a state-of-the-art computer tool for helping choreographers visualize and retrieve their inventions. Nothing in the finished piece would indicate its novel method of composition, since "the human touch" in its customary middlebrow sense has always been strictly excluded from Cunningham's approach.

Motifs that characterize the work are the masterly balance of tangled human clusters and isolated figures, angular configurations for the arms, and an unusual number of fallen, inert bodies borne by pallbearer companions. Cunningham has a disquieting solo in which, gripping an oddly bent portable ballet barre, he performs an exercise of agitated foot stretches, then, unsupported, echoes the spastic design with his arms. His own locomotion and balance being so compromised by age and arthritis, one can't help seeing the device as a walker for the disabled. At first, one feels embarrassment and dismay; then comes the realization—a fruit of Cunningham's ongoing message—that the concept of dancing can encompass physicality of all kinds.

Beyond this, I don't know what to make of the piece. A lot of the time, I felt I had seen its materials too often before; but then a miraculous stage pattern would coalesce and vanish, or a single body would suddenly perform the most extraordinary action imaginable.

THE **Trisha Brown Company,** WHICH PRECEDED Cunningham into the City Center, celebrated its twentieth anniversary by showing a repertory in which some early pieces—one ageless in its fresh ingenuity—clearly indicated the directions Brown's increasingly complex later work would take.

The solo *Homemade,* from the mid-sixties, is an early entry in a series of "equipment pieces" that marked Brown's most exuberantly experimental phase. During this period, Brown utilized machinery and rigging to achieve her effects, of which walking on walls was perhaps the most daring and beautiful, the richest in dance metaphor. This wry little work finds

Photograph by Nan Melville.

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Brown with a movie projector strapped to her back, beaming erratically against the blank back wall of the stage the image of a woman doing the dance Brown is doing simultaneously, live. Performed a quarter century after its conception, the dance makes you think nostalgically of the brave young Brown who had the strength of naïveté, until you realize that the image might be that of another woman, perhaps a dancer young right now and thus generically Brown's successor, her heir. This changes the sentiment but leaves the reaction no less sentimental.

Another solo, the 1971 *Accumulation*, part of a series based on fragmentation and addition, remains as compelling today as it was two decades back. Brown's presence, as she stands rooted downstage center, delivering her cleverly augmenting, reiterative string of gestures, is more potent than ever. Where she used to confront the audience with an attitude of deadpan wit, she has become as serene and matter-of-fact as a prophetess who simply conveys her information to willing takers without undermining it with vested interest. As a result, her seemingly arbitrary, uninflected set of actions takes on the aspect of a diagram revealing the workings of the cosmos.

The recent *Foray Forêt* encompasses many of the trappings Brown has added in the course of her career: highly evolved fluidity punctuated by a reduced set of stark, enigmatic gestures; evocative costuming (here postmodern harem garb in metallic and flower-stained gauzes designed by Robert Rauschenberg, a familiar collaborator), and the introduction of music to add irony to the proceedings—a marching band first heard from such a distance that you think it's interference from another show in the neighborhood.

The primary quality of the movement is progression rather than pose—exquisitely organized chaos alternating with the resonant emptiness of packed, turbulent spaces suddenly deserted. Still, the eye—perhaps defending itself from overstimulation—makes its own freeze-frames, and these evanescent compositions are simultaneously unconventional and harmonious in their balance.

The center of the stage or other large chunks of it are continually voided for effect, while much is made of the extreme edges of the space, of the disappearance or the initiation of action at the borderlines of your visual range. This subject expands fully at the conclusion of the dance, where the rank and file of the gifted small company flicker in and out of the wings as Brown, having very belatedly entered the piece, performs a haunting solo of unexpected starts and stops. In its calm command, it declares that it is she who owns this imaginary physical world; she is its deity, creating and governing what happens in it. ▬

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CONDUCTORS' TAKEOVER

"...Bonynge leads a disorderly Met *I Puritani*. Muti's recorded-live *I Vespri Siciliani* is thrilling. Crutchfield scores with Gluck..."

THE 400-YEAR HISTORY OF OPERA OFTEN seems like a battlefield where composer, singer, conductor, and director have each, at various times, reigned supreme. Right now, in Europe especially, directors appear to have the upper hand as they subject the core repertory, from Mozart to Puccini, to all sorts of alarming visual and conceptual innovations. For those who view opera as a complex artistic interaction defined and governed primarily by music, the situation got out of control some time ago, and a few conductors are determined to right the balance. Three are in town at the moment, going about the job in very different ways. As far as I can tell, they have just one thing in common: All three are married to sopranos.

In the case of **Richard Bonynge**, some unkind critics still hint that his marriage to Joan Sutherland, who sang mostly under his baton, explains why he has had a career at all—a notion soon to be tested. Sutherland retired last year, and Bonynge is out on his own, presently leading the Metropolitan Opera's revival of Bellini's *I Puritani*. The opening performance was a messy affair, but Bonynge's engagement came late in the day, after both the officially announced maestros—first Gabriele Ferro and then Edoardo Müller—mysteriously evaporated. Under the circumstances, perhaps all one could expect was basic musical maintenance and solid routine. Even at that, such slack rhythms, loose ensemble, and bumpy transitions have always been characteristic of this conductor's live performances (his recordings, for whatever reasons, sound more disciplined), and the big Elvira-Arturo duet in Act III very nearly came unglued altogether.

More thoughtful advance planning by the Met, discussions with the conductor, and a bit of extra rehearsal might have made a difference. Bonynge has apparently worked on Elvira's music with Edita Gruberova, but not long enough. Bellini's cultured melodies respond best to cleanly shaped, rhythmically precise, expressive singing; Gruberova's unstylish scooping, brittle manner, glaring tone, and vaguely pitched top notes could please only fans desperate for a diva to worship. If asked, the conductor might also have told the Met that Stanford Olsen's light lyric tenor is far from ready to take on arduous and stratospheric tenor parts like Arturo. Paolo Gavanelli's mushy and unfocused baritone was of little use in Riccardo's music, and the usually reliable Paul Plishka, as Giorgio, was having an off night. A bad job all around.

WATERED-DOWN BELLINI: *Gruberova, Plishka in* Puritani.

Instead of dashing in at the last minute to lead a disorderly *I Puritani* with a mediocre cast, Bonynge might put his talents to better use as a full-time consultant, coach, and scholar. He was never a major conductor and is unlikely to develop into one now, but his musical contribution in other areas has been considerable and could continue to be so. Few have more knowledge of the Italian bel canto and French *Belle Époque* repertories, and even fewer have had the clout—thanks to the Sutherland connection—to get so much of it performed and recorded over the past 30 years. There is still more to be reexamined, and Bonynge seems ideally placed to get the work done.

Meanwhile, the conducting duties are perhaps best left to **Riccardo Muti**, who comes to Carnegie Hall this week with the Philadelphia Orchestra to perform *Tosca*. Amazingly, this is the first Puccini opera Muti has ever taken on, and that fact may be enough to justify a concert reading of such a familiar work. If not, two nights later you can see *Tosca* where it belongs, onstage at the Met, led by a conductor intimately acquainted with Puccini's perdurable melodrama: Placido Domingo. There will be much more to say about these intriguing events later on.

If Bonynge's podium manner often seems overly accommodating to the singers, Muti is usually criticized for the reverse: keeping the cast on a very short leash as he magisterially unfolds his elevated musical vision of an opera. One only need compare the two conductors' recordings of *I Puritani* to hear polar-opposite approaches. Bonynge remains in the background, providing modest but supportive accompaniments and encouraging the cast to add ornamentation and all the traditional climactic flourishes; Muti, by contrast, dominates the performance, permitting his singers only what is printed in the score and urging his orchestra to perform the music with a symphonic weight, prismatic color, and instrumental grandeur that are positively Beethovenian.

Both conductors go too far, but Bellini would probably be most surprised and puzzled by Muti's interpretation—the composer surely never heard, or expected to hear, his opera sung so literally or played with such painstaking orchestral refinement. Perhaps today Muti would modify his methods somewhat. Since recording *I Puritani*, in 1979, the conductor has become a more relaxed, less intimidating presence without sacrificing overall control, and his recent opera recordings have benefited. The latest is Verdi's *I Vespri Siciliani* (Angel CDS 54043), a live

Photograph by Winnie Klotz.

performance from La Scala with Cheryl Studer, Chris Merritt, Giorgio Zancanaro, and Ferruccio Furlanetto. The singing may be variable, but Muti energizes everyone, onstage as well as in the pit, to give the most thrilling and satisfying performance of this problematic operatic panorama I have ever encountered.

Followers of the New York opera scene over the past decade know **Will Crutchfield** as an articulate critic who argues the subject, refreshingly, from an informed musician's point of view—he has even challenged Muti on matters of vocal style and made a persuasive case. Perhaps because music critics seldom change anything, however forcefully or eloquently they write, Crutchfield has decided to jump in and get his hands dirty by putting his ideas to practical use as a conductor himself. He recently made a local debut in that capacity, presiding over a performance of Gluck's seldom encountered work *Paride ed Elena* at the Mannes College of Music.

The choice of opera alone was a bold musical gesture. This neglected score deserves close attention and reevaluation, if only because Gluck's other Italian "reform" operas, *Orfeo* and *Alceste*, are so famous and familiar. Composed in 1770, *Paride ed Elena*, like its predecessors, is musically and dramatically pared to the bone. The five-act plot, based on Ovid rather than on Homer, has a single theme: Paris's wooing of Helen, successfully accomplished only after the two potential lovers (egged on by Cupid in disguise) have examined every psychological, physical, and political impediment. It all transpires during a leisurely but varied and often ravishingly beautiful sequence of recitatives, arias, duets, trios, and dance movements. The opera takes time to warm up, but once Paris raises the sexual temperature in Act III, Gluck never looks back. The passion may be paced too carefully for some, but those who dote on the epistolary novels of Samuel Richardson are bound to enjoy *Paride ed Elena*.

Crutchfield presented the opera uncut, semi-staged with action but without scenery or ballet, and it was sung by students from his Mannes opera seminar. "We have spent the year reading Ovid," he tells us in a program note, "discussing the various ancient and modern depictions of Paris and Helen, listening to other operas of Gluck and the great Gluck singers, studying period vocal practices, ornamentation, and the declamation of recitative." All this valuable preparation paid off in an elegantly shaped, technically polished performance that sounded both vital and stylishly correct. Crutchfield also seemed very much at home and in charge before an orchestra, as he effectively demonstrated that the score, fully understood and urgently presented, is what counts most in opera. An auspicious debut. ■

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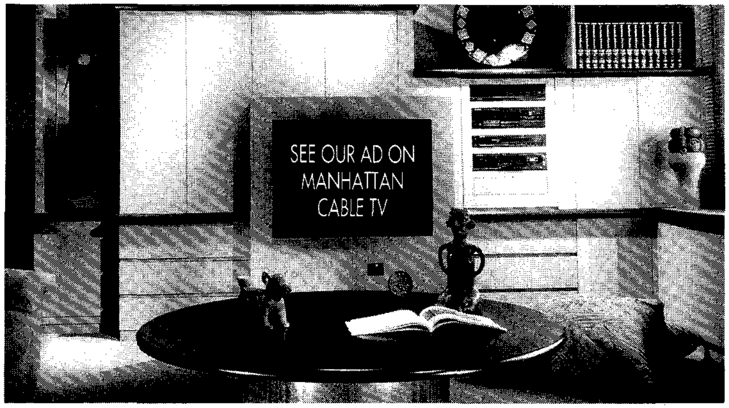

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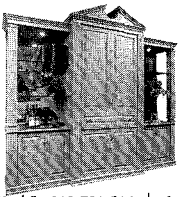

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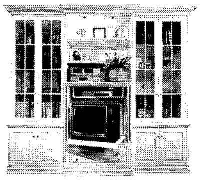

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> “. . .At the New Haven Pizza Company, baskets of fried kale disappear in minutes—like butter, the leaves melt on your tongue. . .”

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THE BEST PIZZAS ARE COOKED OVER COAL, which explains the popularity of Sally’s and Frank Pepe’s in New Haven and, of course, John’s in New York. But even minus the coal, the **New Haven Pizza Company** (140 West 13th Street; 366-0477) serves a pretty good facsimile (with more adventurous toppings and, so far, without the lines).

Among the 25 varieties ($5.75 to $10), the best choices include Raging Bull (grilled fennel sausage, roasted peppers, and a bounty of sweet grilled onions) and David C. (mozzarella, wild mushrooms, and hot-hot pepperoni). Puck’s Pie (lamb sausage, braised fennel, and wild mushrooms, sprinkled with rosemary) sounds good and is; Gold of Naples (mozzarella, peppers, and smoked salmon) sounds terrible and, surprisingly, is not—just a more radical variation on the bagel-lox-and-cream-cheese theme. As for the General Noriega (pineapple, et al.), you assume it’s listed for comic relief.

Pizza’s the reason you come here, but once you try the deep-fried kale ($3.50), *it* might be. Baskets disappear in minutes (like butter, the leaves melt on your tongue). And kale is even good for you, though Adelle Davis would never approve—all that good kale, all that bad, artery-clogging oil. Other fine artery-cloggers: fried calamari with a spicy tomato-Marsala sauce ($6.50) and flame-roasted peppers with tangy goat cheese—but not enough ($4.75).

The décor, though not unpleasant, is weird, as if in a previous life this had been Texarkana or Sugar Reef (how else to explain the adobe-pink walls and eight-foot fake palms?). More thematically resonant are the Italian posters of Vittorio De Sica films, including the none-too-memorable *Il Boom.* The only reminder of New Haven is the Black Night 2000 pinball machine, at which, no matter how uncrowded the restaurant, there’s always a line.

New Haven Pizza Company is open Monday through Friday 11 A.M. to midnight, Saturdays and Sundays from 5 P.M. Full bar. A.E.

ASIDE FROM THE TWO HOURS OF FREE PARKing in midtown, the best thing about **Chantal Café** (257 West 55th Street; 246-7076), an unpretentious French bistro, is the pool of lemon butter beneath the scrod Côte d’Azur ($13.95). One taste, and you’re in Cap d’Antibes. Also beneath the scrod, crunchy in its casing of lemony bread crumbs, is a nest of lively winter vegetables—carrots, spinach, and all those things that would be good for you if they weren’t served, as they are here, glossed to perfection with butter. The scrod, a glass of Chardonnay ($4.25), and the excellent crème brûlée, and you’re ready to call it a night. But don’t.

Because among the appetizers, in winter especially, the warm garlic sausage with sweet, smoky lentils is fairly irresistible ($5). The terrine maison ($5.50) is habit-forming, too, a peppery blend of pork and liver that is not at all, as the eight-year-old at the next table said, “like deviled ham.” Lighter starters include a vegetable version ($5), pretty with its layers of creamy carrot, turnip, and, depending on the season, broccoli or artichoke purée.

Meat and poultry figure heavily among the entrées, but it’s with fish that the kitchen leaps into more imaginative realms. The medallions of monkfish ($13.95) with apples, mushrooms, and a delicate curry sauce were unforgettable. Best non-fish alternatives are the navarin of lamb in a rich, winy stock ($16.95) and warm grilled-chicken salad ($11.95), sweet with its splash of raspberry vinaigrette.

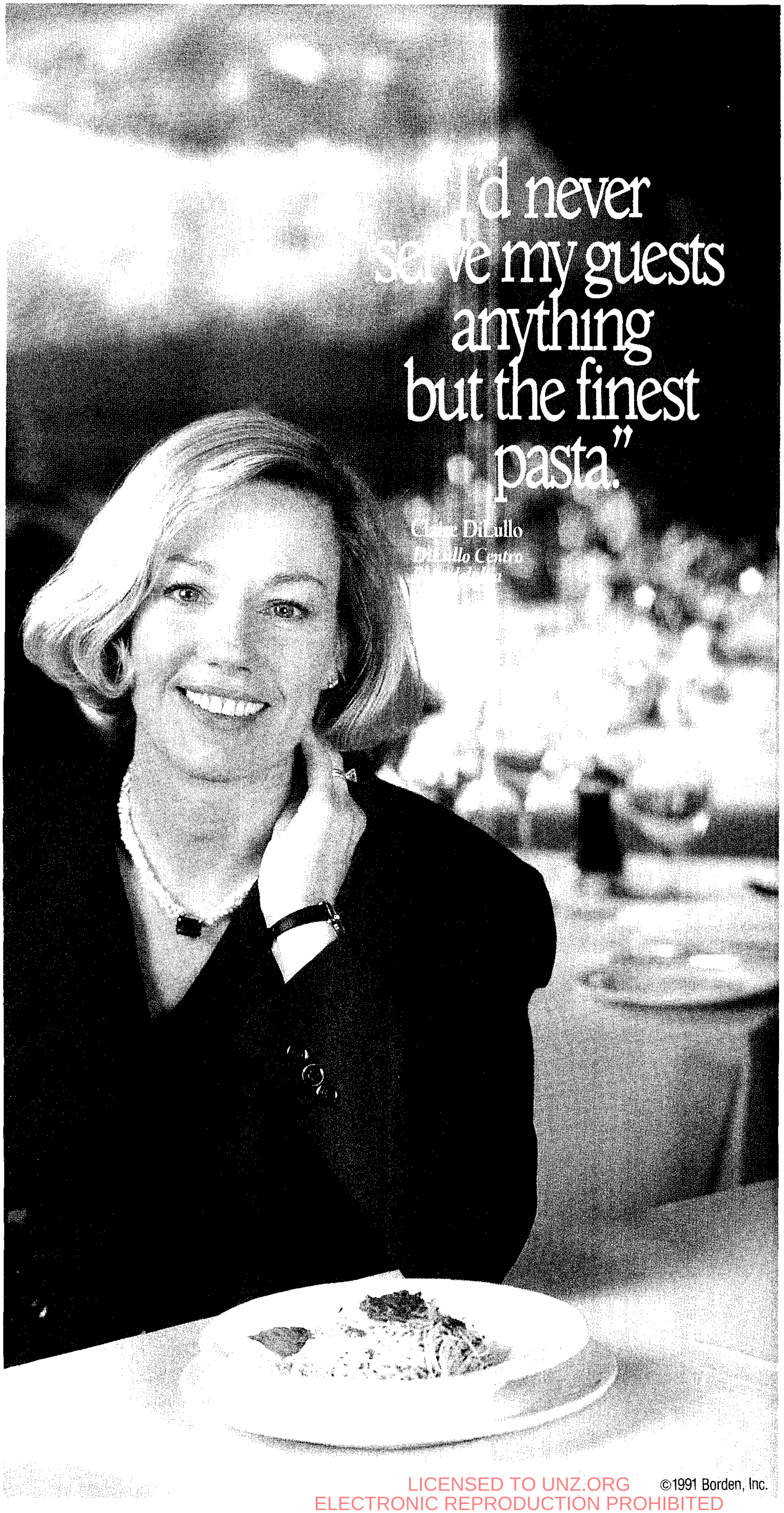
The chocolate mousse ($3.95) is light instead of dark, and therefore, in some opinions, flawed. Less controversial are the Linzer torte (moist, cakey, its raspberry filling so sharp it hurts) and the crème brûlée, with its paper-thin burnt-sugar crust (both $4.95).

Like the food, the atmosphere in this pretty brownstone is comforting and, happily, unslick. The front room, with its brick walls, beamed ceiling, and lace, is a good place to take your significant other, while the back room, with its interesting nooks, is better for large parties and customers dining alone. It’s especially pleasant here in good weather, with the sun streaming through the skylight.

The coat-check woman, straight out of Van Gogh (the postman’s wife?), and the owner are nightly on the scene. Like social directors on a cruise ship, they hop from table to table, catering to clients with real Gallic charm. Another authentic Gallicism: the dreadful pop music, proving a friend’s theory that the better the music, the worse a country’s cuisine (Germany, England) and vice versa (China, France).

Chantal Café is open for lunch Monday through Friday 11:30 A.M. to 3 P.M. and for dinner Monday through Thursday 5:30 to 10:30 P.M., Fridays till 11:30, and Saturdays 5 to 11:30. A.E., M.,C., V. ■

Photograph by © 1991 Frederick Charles.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BY LEONORE FLEISCHER

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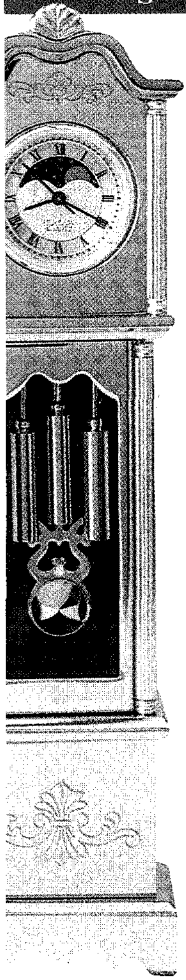

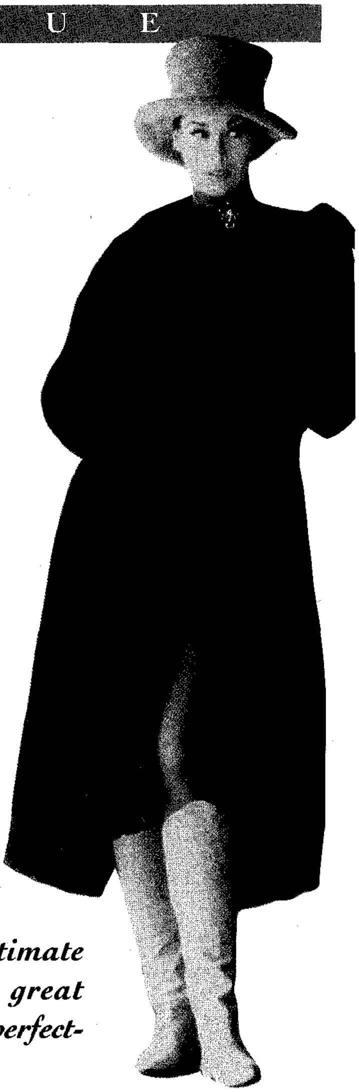

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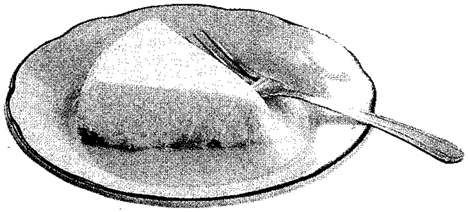

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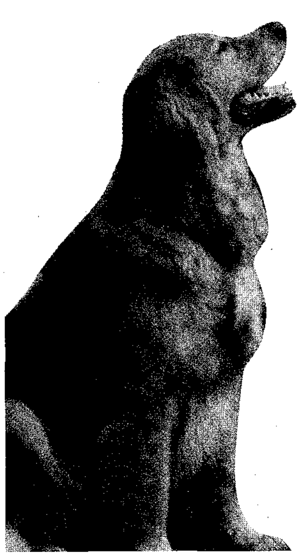

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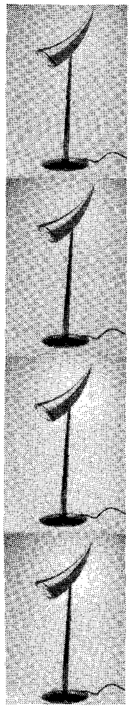
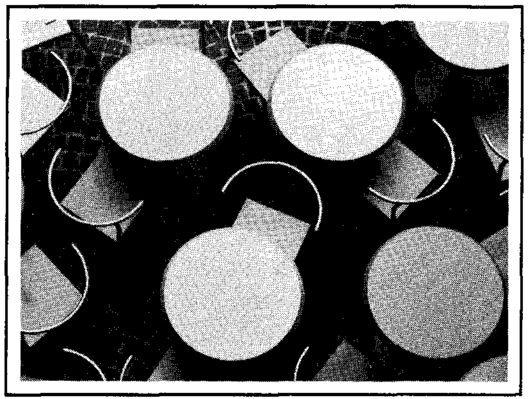
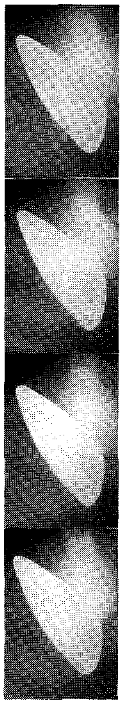
DURING APRIL, THE NEW RECORD HUNTER store on Broadway will offer special low prices on selected cassettes and compact discs. Here's a sampling: at $5.97 for a cassette and $9.97 for a compact disc, Carmen McRae, *Sarah—Dedicated to You; Bugs Bunny on Broadway With the Warner Bros. Symphony Orchestra;* Shirley Horn, *You Won't Forget Me;* Diane Schuur, *Pure Schuur;* Harry Connick Jr., *We Are in Love;* Placido Domingo, *Be My Love;* and Kathleen Battle & Jessye Norman, *Spirituals in Concert.* At $6.47 for a cassette and $9.97 for a compact disc, Sting, *Soul Cages;* and Carreras/Domingo/Pavarotti, *In Concert;* at $4.48 per cassette and $6.99 per compact disc, *Toscanini Conducting Beethoven's Ninth Symphony* on RCA; special sets of compact discs at $9.97 per set; *Frank Sinatra: The Capitol Years*; and Carreras and Baltsa performing Saint-Saëns's *Samson et Dalila.* A.E., D.C., Disc., M.C., V. *The Record Hunter, 893 Broadway, near 19th St. (533-4030); Mon.–Sat. 9 a.m.–midnight and Sun. 11 a.m.–7 p.m; through 4/30.*

A BRIGHTER FUTURE LIES AHEAD

THE EIGHTH AVENUE LIGHTFORMS IS EXpanding, and one-of-a-kind, slightly shopworn but certainly usable floor samples must go. New and discontinued items are on sale, too, as they are at the Amsterdam Avenue store. At both stores: New Artemide Tizio table lamp, list $420, now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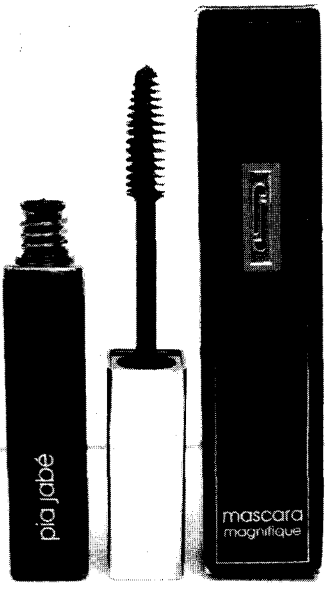
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$229; Koch + Lowy Delta floor lamp, list $299, now $178; and a George Kovacs Feather table lamp, list $240, now $149. Among the floor samples: Lightolier 24-in. bath strip, list $50, now $10; Lightolier 16-in. glass bath fixture, list $217.40, now $75; Koch + Lowy shell sconce, list $160, now $59; Lightolier 75-watt track light, list $96, now $35; Lightolier ceiling fixture, list $31.50, now $9; Elgee glass "Chiclets," was $59.60, now $29; Artemide Tebe floor halogen, list $790, now $390; Artemide Megaron white sconce, list $330, now $99; and all Lightolier and Halo track lights will be sharply reduced. A.E., D.C., Disc., M.C., V., no checks; all sales final. *Lightforms, 168 Eighth Ave., near 19th St. (255-4664); 510 Amsterdam Ave., near 85th St. (496-2090), Mon.–Fri. 11 a.m.–7 p.m.; Sat. 10 a.m.–6 p.m. and Sun. 1–5 p.m.; through 4/14.*

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OLD NEW YORK CITY AND OTHER COLLECTIBLE ephemera is now 25 percent off here. For example, framed original Currier & Ives lithographs, were $800, now $600; old *Harper's Weekly* prints—many matted—including Wall Street and political themes and several Thomas Nast illustrations, were $25–$85, now $18.75–$63.75; original unframed vintage theater and movie posters in two sizes, were $175 and $350, now $131.25 and $262.50; *New Yorker* magazines from the forties and the fifties, were $20, now $15; old newspapers, including the New York *Times* and other dailies from the 1800s, were $15–$45, now $11.25–$33.75; old restaurant menus, playbills, early postcards, and stereo cards, were $10 and up, now $7.50 and up. A.E., M.C., V., checks accepted; exchanges possible. *The New York Bound Bookshop, the lobby at 50 Rockefeller Plaza (245-8503); Mon.–Fri. 10 a.m.–6 p.m. and Sat. noon–4 p.m.; through 4/30.*

TO HEALTH WITH IT

THIS LONG-ESTABLISHED PARK SLOPE health-food store is now celebrating its twentieth anniversary with special bargains: Champion juicer, list $229, usually $200 here, now $179; all Solgar natural vitamins and supplements, were 20 percent off retail, now 30 percent off. For example, 90 VM75 vitamin capsules, were $16.50, now $11.55. Celestial Seasonings herb teas, were $2.29 for a 24-bag box, now $1.79; 1-liter Edensoy milk in carob, vanilla, or plain flavors, were $1.69, now $1.39; 1-lb.Tree of Life organically grown peanut butter, was $3.69, now $2.49. M.C., V.; all sales final. *Back to the Land Natural Foods, 142 Seventh Ave., near Carroll St., Brooklyn (718-768-5654); 9 a.m.–9 p.m. daily; through 4/30.* ▬

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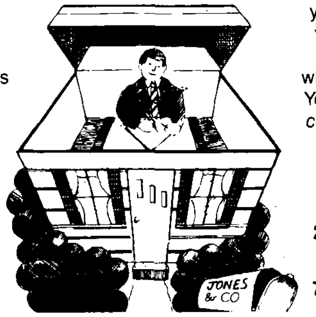

A Complete Entertainment Guide for Seven Days Beginning

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MOVIES

THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—209 W. Houston St. (727-8110). #1—Through 4/9: *L'Ange; Rehearsals for Extinct Anatomies.* #2—Through 4/4: "From Astro Boy to Akira: Japanese Fantasy Animation." Through 4/2: *Twilight of the Cockroaches.* 4/3–4: *Castle of Cagliostro; Warriors of the Wind.* 4/5–11: *Tabu; Chang.* #3—Through 4/30: *Paris is Burning.*

2. ESSEX—Grand St. at Essex St. (982-4455). *Teenage Mutant Ninja Turtles II.*

3. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*City Zero.* #2—*Iron and Silk.* #3—*Ay, Carmela!* #4—*Cyrano De Bergerac.* #5—*The Comfort of Strangers; Teenage Mutant Ninja Turtles II.* #6—*La Femme Nikita.*

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*The Five Heartbeats.* #2—*The Silence of the Lambs.*

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). *Guilty by Suspicion.*

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*The Doors.* #2—*Dances With Wolves.* #3—*Sleeping With the Enemy.*

8. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 4/3: *Lion in Winter* (1968). 4/4: *North by Northwest* (1959); *I Confess* (1952). 4/5–6: *Dinner at Eight* (1933); *The Women* (1939). 4/7: *The Man Who Knew Too Much* (1934); *Secret Agent* (1936). 4/8: *Grand Illusion* (1937); *La Bete Humaine* (1938). 4/9: *The Lodger* (1944); *Hangover Square* (1945).

9. VILLAGE EAST—Second Ave. at 12th St. (529-6799). #1—*The British Animation Invasion.* #2—*Superstar: The Life and Times of Andy Warhol.* #3—*Julia Has Two Lovers.* #4—*Mr. and Mrs. Bridge.* #5—*The Field; American Blue Note.*

10. CINEMA VILLAGE (formerly The Bijou)—Third Ave. bet. 12th–13th Sts. (505-7320). Through 4/6: *Henry and June* (1990); *Tropic of Cancer* (1970). 4/7–9: *Metropolitan* (1990); *Pump Up the Volume* (1990).

11. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*Class Action.* #2—*Career Opportunities.*

12. CINEMA 12 (formerly Cinema Village)—12th St. east of Fifth Ave. (924-3363). *The Vanishing* (1988).

13. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*Reversal of Fortune.* #2—*Hamlet.* #3—*GoodFellas.* #4—*The Long Walk Home.*

14th–41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*Teenage Mutant Ninja Turtles II.* #2—*Guilty by Suspicion.* #3—*The Silence of the Lambs.* #4—*The Perfect Weapon.* #5—Opening 4/5: *The Marrying Man.* #6—*Dances With Wolves; The Silence of the Lambs.*

19. NEW CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Home Alone.* #2—*Warlock.* #3—*Misery.* #4—*Career Opportunities.* #5—*Mr. and Mrs. Bridge.* #6—*The Grifters.* #7—*The Hard Way.* #8—*Sleeping With the Enemy.* #9—*Class Action.*

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*The Five Heartbeats.* #2—*The Five Heartbeats.* #3—*New Jack City.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *GoodFellas.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Teenage Mutant Ninja Turtles II.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—Opening 4/5: *The Marrying Man.* #2—*Warlock; New Jack City.* #3—*The Silence of the Lambs.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Career Opportunities.*

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*The Five Heartbeats.* #2—*Class Action.* #3—*The Long Walk Home.* #4—*The Field.*

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Class Action.* #2—*Warlock.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *Teenage Mutant Ninja Turtles II.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*The Five Heartbeats.* #2—*Sleeping With the Enemy.* #3—*If Looks Could Kill.* #4—

GoodFellas. #5—Guilty by Suspicion. #6—The Hard Way.

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *Dances With Wolves.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Silence of the Lambs.* **EMBASSY 3—***The Godfather Part III.* **EMBASSY 4—***The Perfect Weapon.*

37. WEST SIDE CINEMA—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*New Jack City.* #2—*New Jack City.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*The Long Walk Home.* #2—*The Hard Way.* #3—*Home Alone.* #4—*Career Opportunities.* #5—*The Grifters.* #6—*Mr. and Mrs. Bridge.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *The Marrying Man.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *The Doors.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Reversal of Fortune.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). #1—*La Femme Nikita.* #2—*Iron and Silk.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—Opening 4/5: *The Marrying Man; Scenes From A Mall.* #2—*The Long Walk Home.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *The Godfather Part III.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Mister Johnson.*

47. BIOGRAPH—57th St. east of Broadway (582-4582). Through 4/30: "À la Femme Française." 4/2–3: *L'Adolescente* (1979); *The Slap* (1976). 4/4–6: *Babette's Feast* (1987); *The Return of Martin Guerre* (1982). 4/7–8: *The Last Metro* (1981); *Scene of the Crime* (1986). 4/9–10: *Le Chat* (1970); *The Widow Couderc* (1970).

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Sleeping With the Enemy.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Cyrano de Bergerac.*

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *Alice.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Career Opportunities.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*The Five Heartbeats.* #2—*New Jack City.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Class Action.* **CORONET—***The Hard Way.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Misery.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Defending Your Life.* **CINEMA II—***Guilty by Suspicion.* **CINEMA THIRD AVE.—***Mr. and Mrs. Bridge.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*The Doors.* #2—*GoodFellas.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *True Colors.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*The Silence of the Lambs.* #2—*Teenage Mutant Ninja Turtles II.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). Through 4/4: *Hamlet.* Opening 4/5: *Cross My Heart.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Dances With Wolves.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Teenage Mutant Ninja Turtles II.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Guilty by Suspicion.* #2—Opening 4/5: *The Marrying Man; New Jack City.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*The Five Heartbeats.* #2—*The Hard Way.*

61st Street and Above, West Side

79. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Dances With Wolves.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Class Action.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Open Doors.* #2—*Ju Dou.* #3—*The Nasty Girl.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *The Hard Way.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*The Doors.* #2—Opening 4/5: *The Marrying Man.* #3—*Teenage Mutant Ninja Turtles II.* #4—*The Silence of the Lambs.* #5—*The Perfect Weapon.* #6—*Warlock; Guilty by Suspicion.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Career Opportunities.* #2—*Sleeping With the Enemy.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*The Five Heartbeats.* #2—*New Jack City.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Teenage Mutant Ninja Turtles II.* #2—*New Jack City.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. 4/6–21: "Scorsese/De Niro." 4/6–7 at 2: *Taxi Driver* (1975); at 4:30: *The King of Comedy* (1982).

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (477-2714). $6; students and senior citizens $5; members $4. Call for times. 4/3–13: "Ross McElwee Festival" Includes *Something to Do With the Wall* (1990); *A Cautious Farewell to Checkpoint Charlie and the Cold War* (1990); *Sherman's March: An Improbable Search for Love* (1986). 4/3–5: "Image Forum Program 1, 2, and 3" Collections of short avante-garde films from Japan. 4/6: *L'Age D'or* (1930); "Piotr Bikont in Person: Transformation." 4/7: *Symphonie Diagonale* (1924); *Rien Que Les Heures* (1928); "Piotr Bikont in Person: Deformation."

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $5.50; students $4; members free. 3/4 at 12:30, 3:15, 6, & 8:45: *The Woman on the Beach* (1947), dir. Jean Renoir, with Joan Bennett, Robert Ryan, and Charles Bickford.

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6.50; members, senior citizens, and students $5. 3/22–5/10: "Young Japanese Cinema." 4/5: *Magino Village: A Tale* (1987).

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art." Through April: "The Pattern of Beauty: Islamic Art and Design." 4/6: *The Pattern of Beauty; The Holy Qur'an; Al Andalus.* 4/2–6: "Architecture and Painting." 4/2: *Palladio, The Architect; The Feast at the House of Levi: Veronese.* 4/3: *Mies; Piet Mondrian: A Film Essay.* 4/4: *Vaux-le-Vicomte.* 4/5: *A New Heaven, A New Earth: The Tudor Renaissance; The Tudor Face.*

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). $4.50; students $3.50; under 13 and senior citizens $2.50. Through 5/4: "Comedians' Choice: Acts & Influences," a series featuring the work of comedians complemented by clips of their influential predecessors. Tue.–Sat. at 12:15, Tue. at 5:30. 4/2–6: Roseanne Barr. 4/9–13, 4/16–20: Jane Curtin.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: "Art of the Forties." 4/1–12: "Georg Af Klercker."

MUSEUM OF STATEN ISLAND—75 Stuyvesant Place (718-727-1135). $4, $2 for members. All films Sun. at 1:30. Ongoing series: "Italy: A New Wave in Film." 4/7: *Seduced And Abandoned* (1963), dir. Pietro Germi.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). $3. 4/7 at 2: "New to the City." A film program as part of an ongoing series, "Race and Class in New York." *The Oxcart* (1970), dir. Jose Garcia Torres; *From Spikes to Spindles* (1976), dir. Christina Choy. A film program as part of an ongoing series, "Race and Class in New York."

PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. Through 4/4: "Schrader by Schrader." 4/2: *Patty Hearst.* 4/3: *Raging Bull.* 4/4: *Taxi Driver.*

WHITNEY MUSEUM OF AMERICAN ART—945 Madison Ave. at 75th St. (570-0537/3600). Free with museum admission. Closed Mondays. Ongoing series through 6/16: "1991 Biennial Film and Video Programs." Times vary, call museum. A selection of tapes and videotapes that give an overview of recent developments in American independent film and video.

YM & YWHA—92nd St. Branch, 1395 Lexington Ave. (996-1100). "Lens on Isreal." $8. 4/7 at 7:30: *Halutzim (Sabra)* (1933).

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Teenage Mutant Ninja Turtles II.* #2—*Warlock.* #3—*The Five Heartbeats.*

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*The Five Heartbeats.* #2—*The Silence of the Lambs.* #3—*Teenage Mutant Ninja Turtles II.* #4—*Teenage Mutant Ninja Turtles II.* #5—*Warlock.* #6—*The Perfect Weapon.* #7—*Sleeping With the Enemy.* #8—*Class Action.* #9—*The Hard Way.*

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Teenage Mutant Ninja Turtles II.* #2—*Dances With Wolves.* #3—*The Silence of the Lambs.* #4—*The Five Heartbeats.*

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Teenage Mutant Ninja Turtles II.*

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Warlock.* #2—*Teenage Mutant Ninja Turtles II.* #3—*The Five Heartbeats.* #4—*New Jack City; The Perfect Weapon.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*The Silence of the Lambs.* #2—*Class Action.* #3—*Warlock.* #4—*The Perfect Weapon.* #5—*The Five Heartbeats.* #6—*Career Opportunities.* #7—*The Five Heartbeats.* #8—*Sleeping With the Enemy.* #9—*Teenage Mutant Ninja Turtles II.* #10—*The Hard Way.* #11—*Dances With Wolves.* #12—*New Jack City.* #13—*Guilty By Suspicion.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Sleeping With the Enemy.* #2—*Home Alone.* #3—*Class Action.* #4—*Dances With Wolves.* #5—*Teenage Mutant Ninja Turtles II.* #6—*Guilty by Suspicion.* #7—*Teenage Mutant Ninja Turtles II.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Dances With Wolves.* #2—*The Silence of the Lambs.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*The Silence of the Lambs.* #2—*The Five Heartbeats.* #3—*Warlock.* •

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MOVIES

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Class Action.* #2—*Teenage Mutant Ninja Turtles II.* #3—*Guilty by Suspicion.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Teenage Mutant Ninja Turtles II.* #2—*The Five Heartbeats.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*The Silence of the Lambs.* #2—*Warlock.* #3—*The Perfect Weapon.* #4—*The Hard Way.* #5—*Career Opportunities.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*New Jack City.* #2—*Home Alone; The Perfect Weapon.* #3—*Teenage Mutant Ninja Turtles II.* #4—*The Five Heartbeats.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Warlock.* #2—*The Five Heartbeats.* #3—*Guilty by Suspicion.* #4—*Sleeping With the Enemy.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Teenage Mutant Ninja Turtles II.* #2—*Career Opportunities.* #3—*New Jack City.* #4—*Class Action.* #5—*The Silence of the Lambs.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*Teenage Mutant Ninja Turtles II.* #2—*The Perfect Weapon.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*The Silence of the Lambs.* #2—*Teenage Mutant Ninja Turtles II.* #3—*Warlock.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Guilty by Suspicion.* #2— *Sleeping With the Enemy.* #3—*Dances With Wolves.* #4—*The Hard Way.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Warlock.* #2—*The Five Heartbeats.* #3—*The Silence of the Lambs.* #4—*Teenage Mutant Ninja Turtles II.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Guilty by Suspicion.* #2—*If Looks Could Kill.* #3—*The Silence of the Lambs.* #4—*Class Action.* #5—*Sleeping With the Enemy.* #6—*Career Opportunities.* #7—*The Hard Way; The Doors.* #8—*Teenage Mutant Ninja Turtles II.* #9—*Dances With Wolves; Home Alone.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Teenage Mutant Ninja Turtles II.* #2—*The Five Heartbeats.* #3—*Warlock.* #4—*New Jack City.* #5—Through 4/4: *The Hard Way.* Beg. 4/5: *The Silence of the Lambs.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Teenage Mutant Ninja Turtles II.* #2—*Sleeping With the Enemy.* #3—*The Five Heartbeats.* #4—*The Silence of the Lambs.* #5—*New Jack City.* #6—*The Perfect Weapon.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Guilty by Suspicion.* #2—*Awakenings.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Dances With Wolves.* #2—*The Silence of the Lambs.* #3—*Career Opportunities.* #4—*Class Action.*

303. CORONA—PLAZA—(639-7722). #1—*Teenage Mutant Ninja Turtles II.* #2—*Three Men and a Little Lady.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Teenage Mutant Ninja Turtles II.* #2—*The Silence of the Lambs.* #3—*Sleeping With the Enemy.* #4—*If Looks Could Kill.* #5—*The Five Heartbeats.* #6—*Home Alone.* #7—*Career Opportunities.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*The Silence of the Lambs.* #2—*The Perfect Weapon.* #3—*Dances With Wolves.* #4—*Teenage Mutant Ninja Turtles II.*

306. FLUSHING—MAIN STREET—(268-3636). #1—*GoodFellas.* #2—*Class Action.* #3—*Sleeping With the Enemy.* #4—*Guilty by Suspicion.*

307. FLUSHING—UA QUARTET—(359-6777). #1—*Sleeping With the Enemy.* #2—*Warlock.* #3—*Teenage Mutant Ninja Turtles II.* #4—*The Five Heartbeats.*

308. FLUSHING—UTOPIA—(454-2323). #1—*Class Action.* #2—*Guilty by Suspicion.*

309. FOREST HILLS—CINEMART—(261-2244). #1—*Home Alone; Godfather Part III.* #2—*White Fang.*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*New Jack City.* #2—*The Five Heartbeats.* #3—*The Doors.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Class Action.* #2—*Career Opportunities.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Warlock.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Guilty by Suspicion.* #2—*Sleeping With the Enemy.* #3—*If Looks Could Kill.* #4—*The Hard Way.*

314. FRESH MEADOWS—CINEMA 5—(357-8976). #1—*The Five Heartbeats.* #2—*Warlock.* #3—*Career Opportunities.* #4—*New Jack City.* #5—*Dances With Wolves.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*The Silence of the Lambs.* #2—*Teenage Mutant Ninja Turtles II.* #3—*Class Action.* #4—*The Hard Way.* #5—*The Doors.* #6—*Sleeping With the Enemy.* #7—*The Perfect Weapon; Home Alone.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*The Five Heartbeats.* #2—Through 4/4: *The Silence of the Lambs;* Beg. 4/5: *The Marrying Man.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Warlock.* #2—Through 4/4: *New Jack City.* Beg. 4/5: *Sleeping With the Enemy.* #3—*Teenage Mutant Ninja Turtles II.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Teenage Mutant Ninja Turtles II.* #2—*Teenage Mutant Ninja Turtles II.* #3—*Class Action.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*The Silence of the Lambs.* #2—*Sleeping With The Enemy.* #3—*The Five Heartbeats.* #4—*Career Opportunities.* #5—*Warlock.* #6—*The Perfect Weapon.* #7—*If Looks Could Kill; Home Alone.*

320. REGO PARK—DRAKE—(457-4002). *Awakenings; GoodFellas.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Sleeping With the Enemy.* #2—*The Silence of the Lambs.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Home Alone; Sleeping With the Enemy.* #2—*Dances With Wolves.*

401. NEW DORP—HYLAN—(351-6601). #1—*Teenage Mutant Ninja Turtles II.* #2—*The Silence of the Lambs.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Class Action.* #2—*Guilty by Suspicion.* #3—*Sleeping With the Enemy.* #4—*The Perfect Weapon.* #5—*The Silence of the Lambs.* #6—*If Looks Could Kill; Home Alone.* #7—*The Hard Way.* #8—*Career Opportunities.* #9—*Teenage Mutant Ninja Turtles II.* #10—*The Five Heartbeats.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Class Action.* #2—*The Silence of the Lambs.*

501. BELLMORE—MOVIES—(783-7200). Through 4/4: *Dances With Wolves.* Beg. 4/5: *The Marrying Man.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Class Action.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*The Five Heartbeats.* #2—*Career Opportunities.* #3—*Sleeping With the Enemy.* #4—*Home Alone; The Hard Way.* #5—*Class Action.* #6—*Guilty By Suspicion.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*The Five Heartbeats.* #2—*Career Opportunities.* #3—*Sleeping With the Enemy.* #4—*Home Alone.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*The Five Heartbeats.* #2—*Warlock.* #3—*Sleeping With the Enemy.* #4—*Teenage Mutant Ninja Turtles II.* #5—*The Hard Way.* #6—*Dances With Wolves.* #7—*Guilty by Suspicion.* #8—*The Silence of the Lambs.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*Warlock.* #2—*Teenage Mutant Ninja Turtles II.* #3—*The Hard Way.* #4—*The Five Heartbeats.* #5—*The Silence of the Lambs.* #6—*Sleeping With the Enemy.*

507. GREAT NECK—SQUIRE—(966-2020). #1—*Career Opportunities.* #2—*Guilty By Suspicion.* #3—*Teenage Mutant Ninja Turtles II.*

508. HEWLETT—HEWLETT—(791-6768). *Mr. and Mrs. Bridge; The Grifters.*

509. HICKSVILLE—HICKSVILLE—(931-0749). #1—*Class Action.* #2—*The Silence of the Lambs.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Reversal of Fortune.* #2—*Warlock.* #3—*New Jack City.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Misery; Awakenings; GoodFellas.* #2—*Mr. and Mrs. Bridge.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*The Silence of the Lambs.* #2—*The Perfect Weapon.* #3—*Warlock.* #4—*Teenage Mutant Ninja Turtles II.* #5—*Dances With Wolves.* #6—*Teenage Mutant Ninja Turtles II.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*The Silence of the Lambs.* #2—*Teenage Mutant Ninja Turtles II.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*The Five Heartbeats.* #2—*Class Action.* #3—*The Doors; Home Alone.* #4—*Sleeping With the Enemy.* #5—*The Silence of the Lambs.* #6—*Dances With Wolves.*

515. MALVERNE—TWIN—(599-6966). #1—*Alice.* #2—*GoodFellas.*

516. MANHASSET—MANHASSET—(627-7887). #1—*The Grifters; The Doors.* #2—*Sleeping With the Enemy.* #3—*The Five Heartbeats.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Career Opportunities.* #2—*Class Action.* #3—*The Hard Way.* #4—*The Doors.* #5—*Dances With Wolves; Home Alone.* #6—*Guilty By Suspicion.* #7—*Teenage Mutant Ninja Turtles II.* #8—*Sleeping With the Enemy.* #9—*The Silence of the Lambs.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*Class Action.* #2—*The Five Heartbeats.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Guilty by Suspicion.* #2—*Teenage Mutant Ninja Turtles II.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*GoodFellas; Misery.* #2—*Warlock.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*The Perfect Weapon; msry.* #2—*GoodFellas; Reversal of Fortune.* #3—*Home Alone; Once Around.* #4—*Career Opportunities.* #5—*Greencard; White Fang.* #6—*The Neverending Story II; New Jack City.* #7—*Shipwrecked; Hamlet.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*Warlock; The Silence of the Lambs.* #2—*Teenage Mutant Ninja Turtles II.* #3—*Class Action.* #4—*Dances With Wolves.* #5—*Guilty by Suspicion.* #6—*Mr. and Mrs. Bridge.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Guilty by Suspicion.* #2—*Once Around.* #3—*Teenage Mutant Ninja Turtles II.* #4—*Awakenings.* #5—*Teenage Mutant Ninja Turtles II.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*The Hard Way.* #2—*Career Opportunities.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Class Action.* #2—*The Silence of the Lambs.*

527. SYOSSET—SYOSSET—(921-5810). #1—*Sleeping With the Enemy.* #2—*The Doors.* #3—*Guilty By Suspicion.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Teenage Mutant Ninja Turtles II.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*The Five Heartbeats.* #2—*Home Alone.* #3—*If Looks Could Kill.* #4—*Teenage Mutant Ninja Turtles II.* #5—*Sleeping With the Enemy.* #6—*Dances With Wolves.* #7—*Guilty By Suspicion.* #8—*Career Opportunities.* #9—*Ghost; The Hard Way.* #10—*Warlock.* #11—*Teenage Mutant Ninja Turtles II.* #12—*The Perfect Weapon; GoodFellas.* #13—*The Silence of the Lambs.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*The Five Heartbeats.* #2—*New Jack City.* #3—*Teenage Mutant Ninja Turtles II.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*The Grifters; Mr. and Mrs. Bridge.* #2—*Green Card.* #3—*The Doors.* #4—*Class Action.* #5—*L.A. Story.* #6—*Awakenings.*

534. WESTBURY—WESTBURY—(333-1911). #1—*Mr. and Mrs. Bridge.* #2—Through 4/4: *The Silence of the Lambs* (with Spanish subtitles). Beg. 4/5: *The Nasty Girl; Larks on a String.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Class Action.* #2—*The Hard Way.* #3—*Sleeping With the Enemy.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*The Silence of the Lambs.* #2—*Career Opportunities.* #3—Through 4/4: *Home Alone; Warlock.* Beg. 4/5: *The Marrying Man.* #4—*GoodFellas; Dances With Wolves.*

602. BAY SHORE—CINEMA—(665-1722). *The Five Heartbeats.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Guilty by Suspicion.* #2—*Teenage Mutant Ninja Turtles II.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*King Ralph; The Hard Way.* #2—*Career Opportunities.* #3—*Teenage Mutant Ninja Turtles II.* #4—*Warlock.* #5—*The Doors.* #6—*If Looks Could Kill.* #7—*Home Alone.* #8—*Class Action.* #9—*Sleeping With the Enemy.* #10—*Dances With Wolves; New Jack City.* #11—*The Silence of the Lambs; The Five Heartbeats.* #12—*Shipwrecked; The Perfect Weapon.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*The Hard Way; The Doors.* #2—*New Jack City; Shipwrecked.* #3—*The Silence of the Lambs; Warlock.* #4—*Career Opportunities; Teenage Mutant Ninja Turtles II.* #5—*Class Action.* #6—*King Ralph.* #7—*The Perfect Weapon; Home Alone.* #8—*Guilty by Suspicion.* #9—*If Looks Could Kill.* #10—*Awakenings.* #11—*Sleeping With the Enemy.* #12—*Dances With Wolves.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*The Doors.* #2—*Guilty By Suspicion.* #3—*Sleeping With the Enemy.* #4—*The Silence of the Lambs.* #5—*Teenage Mutant Ninja Turtles II.* #6—*The Five Heartbeats.* #7—*Career Opportunities.* #8—*Home Alone.* #9—*Class Action.* #10—*Warlock; Dances With Wolves.*

611. CORAM—PINE—(698-6442). #1—*Dances With Wolves.* #2—*Sleeping With the Enemy.* #3—*Career Opportunities.* #4—*The Five Heartbeats.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Dances With Wolves.* #2—*Teenage Mutant Ninja Turtles II.* #3—*The Silence of the Lambs.* #4—*Class Action.* #5—*Guilty By Suspicion.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Guilty by Suspicion.* #2—*The Grifters; Mr. and Mrs. Bridge.*

615. GREENPORT—GREENPORT—(477-0500). Closed for the season.

616. HUNTINGTON—SHORE—(421-5200). #1—*Sleeping With the Enemy.* #2—*Class Action.* #3—*The Hard Way; Home Alone.* #4—*Teenage Mutant Ninja Turtles II.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *The Silence of the Lambs.*

618. ISLIP—ISLIP—(581-5200). #1—*Sleeping With the Enemy.* #2—*Class Action.* #3—*Career Opportunities.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*Guilty by Suspicion.* #2—*Sleeping With the Enemy.* #3—*Class Action.* #4—*The Hard Way; Home Alone.*

620. LINDENHURST—LINDENHURST—(888-5400). *Three Men and a Little Lady.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Teenage Mutant Ninja Turtles II.* #2—*Dances With Wolves.* #3—*Career Opportunities.* #4—*Sleeping With the Enemy.* #5—*The Silence of the Lambs.* #6—*The Five Heartbeats; Warlock.* #7—*Sleeping With the Enemy.* #8—*New Jack City.*

623. NORTHPORT—NORTHPORT—(261-8600). *Three Men and a Little Lady.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Warlock.* #2—*Career Opportunities.* #3—*Home Alone.* #4—*The Five Heartbeats.* #5—*Teenage Mutant Ninja Turtles II.* #6—*Class Action.* #7—*Perfect Weapon.* #8—*The Hard Way.* #9—*Guilty By Suspicion.* #10—*The Doors.* #11—*The Silence of the Lambs.* #12—*Dances With Wolves.* #13—*Sleeping With the Enemy.*

627. PORT JEFFERSON—TWIN—(928-6555). #1—*Teenage Mutant Ninja Turtles II.* #2—*Reversal of Fortune; Misery.*

630. SAG HARBOR—SAG HARBOR—(725-0010). *Alice; The Grifters.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Warlock.* #2—*The Hard Way.* #3—*Teenage Mutant Ninja Turtles II.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Dances With Wolves.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*The Doors.* #2—*The Five Heartbeats.* #3—*The Hard Way.* #4—*Sleeping With the Enemy.* #5—*Career Opportunities.*

635. STONY BROOK—LOEWS—(751-2300). #1—*The Silence of the Lambs.* #2—*Teenage Mutant Ninja Turtles II.* #3—*The Perfect Weapon.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Dances With Wolves.* #2—*The Silence of the Lambs.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Guilty by Suspicion.* #2—*Warlock.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Teenage Mutant Ninja Turtles II.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*The Grifters; Guilty by Suspicion.* #2—*Mr. and Mrs. Bridge.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Guilty By Suspicion.* #2—*The Grifters; Mr. and Mrs. Bridge.* #3—*If Looks Could Kill; The Doors.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Teenage Mutant Ninja Turtles II.* #2—*Guilty by Suspicion.*

704. HARRISON—CINEMA—(835-5952). *Class Action.*

705. HARTSDALE—CINEMA—(428-2200). #1—*The Silence of the Lambs.* #2—*Mr. and Mrs. Bridge.* #3—*The Five Heartbeats.* #4—*Career Opportunities.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*The Doors.* #2—*Teenage Mutant Ninja Turtles II.* #3—*Class Action.* #4—*Dances With Wolves.* #5—*The Perfect Weapon.* #6—*Sleeping With the Enemy.* #7—*The Silence of the Lambs.* #8—*Career Opportunities.* #9—*The Five Heartbeats; New Jack City.* #10—*Guilty by Suspicion.*

707. LARCHMONT—PLAYHOUSE—(834-3001). Through 4/4: *Sleeping With the Enemy.* Beg. 4/5: *Defending Your Life.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Teenage Mutant Ninja Turtles II.* #2—*The Silence of the Lambs.* #3—*Guilty By Suspicion.* #4—*The Five Heartbeats.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Teenage Mutant Ninja Turtles II.* #2—*Class Action.* #3—*Career Opportunities.* #4—*The Silence of the Lambs.* #5—*Dances With Wolves.*

712. NEW ROCHELLE—TOWN—(632-9700). #1—*The Five Heartbeats.* #2—*Teenage Mutant Ninja Turtles II.*

714. PEEKSKILL—BEACH—(737-6262). #1—*The Five Heartbeats.* #2—*The Silence of the Lambs.* #3—*Shipwrecked; Dances With Wolves.* #4—*Home Alone; Guilty by Suspicion.*

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715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*New Jack City*. #2—*Class Action*. #3—*Warlock*. #4—*Teenage Mutant Ninja Turtles II*.

716. PELHAM—PICTURE HOUSE—(738-3160). *Career Opportunities*.

718. RYE—RYE RIDGE—(939-8177). #1—*The Grifters; The Hard Way*. #2—*Mr. and Mrs. Bridge*.

719. SCARSDALE—FINE ARTS—(723-6699). *The Nasty Girl*.

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Shipwrecked; The Hard Way*. #2—*Sleeping With the Enemy*.

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Class Action*. #2—*Warlock; The Perfect Weapon*. #3—*Home Alone*. #4—*Dances With Wolves*.

723. YONKERS—MOVIELAND—(793-0002). #1—*The Silence of the Lambs*. #2—*Teenage Mutant Ninja Turtles II*. #3—*Sleeping With the Enemy*. #4—*The Five Heartbeats*. #5—Through 4/4: *The Hard Way*. Beg. 4/5: *Defending Your Life*. #6—*New Jack City*.

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*The Five Heartbeats*. #2—*The Silence of the Lambs*. #3—*Career Opportunities*. #4—*Dances With Wolves*. #5—Through 4/4: *If Looks Could Kill; The Hard Way*. Beg. 4/5: *Defending Your Life*. #6—*Sleeping With the Enemy*. #7—*Guilty By Suspicion*.

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*The Hard Way*. #2—*Dances With Wolves*. #3—*Guilty by Suspicion*. #4—*Teenage Mutant Ninja Turtles II*. #5—*The Silence of the Lambs*.

755. NEW CITY—CINEMA 6—(634-5100). #1—*Class Action*. #2—*Reversal of Fortune; Home Alone*. #3—*Dances With Wolves*. #4—*The Silence of the Lambs*. #5—*The Hard Way*. #6—*Sleeping With the Enemy; Shipwrecked*.

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Teenage Mutant Ninja Turtles II*. #2—Through 4/4: *Guilty By Suspicion*. Beg. 4/5: *Defending Your Life*.

757. NYACK—CINEMA EAST—(358-6631). *Class Action*.

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Teenage Mutant Ninja Turtles II*. #2—*The Silence of the Lambs*.

760. PEARL RIVER—PEARL RIVER—(735-6500). *The Hard Way*.

764. LAFAYETTE—(357-6030). *Guilty by Suspicion*.

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*The Silence of the Lambs*. #2—*The Hard Way*.

801. DANBURY CINE—(743-2200). #1—*Teenage Mutant Ninja Turtles II*. #2—*Class Action*. #3—*Guilty by Suspicion*.

802. DANBURY—CINEMA—(748-2923). #1—*Mr. and Mrs. Bridge; The Grifters*. #2—*Sleeping With the Enemy*.

803. DANBURY—PALACE—(748-7496). #1—*Warlock*. #2—*The Five Heartbeats*. #3—*Dances With Wolves; Shipwrecked*.

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Dances With Wolves*. #2—*Career Opportunities*.

807. GREENWICH—CINEMA—(869-6030). #1—*The Hard Way*. #2—*The Silence of the Lambs*.

808. GREENWICH—PLAZA—(869-4030). #1—*The Doors*. #2—*Class Action*. #3—*Guilty by Suspicion*.

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Teenage Mutant Ninja Turtles II*. #2—*Guilty By Suspicion*.

810. NORWALK—CINEMA—(838-4504). #1—*The Five Heartbeats*. #2—*Teenage Mutant Ninja Turtles II*.

813. SOUTH NORWALK—SONO—(866-9202). *Mr. and Mrs. Bridge; The Grifters*.

815. STAMFORD—AVON—(324-9205). #1—*Shipwrecked; New Jack City*. #2—*New Jack City*.

816. STAMFORD—CINEMA—(324-3100). #1—*Dances With Wolves*. #2—*The Perfect Weapon; Home Alone*. #3—*Teenage Mutant Ninja Turtles II*.

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Sleeping With the Enemy*. #2—*The Five Heartbeats*.

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*The Five Heartbeats; Teenage Mutant Ninja Turtles II*. #2—*The Perfect Weapon*. #3—*Guilty by Suspicion*.

820. WESTPORT—FINE ARTS—(227-3324). #1—*Mr. and Mrs. Bridge*. #2—*Class Action*. #3—*The Silence of the Lambs*. #4—*Guilty by Suspicion*.

821. WESTPORT—POST—(227-0500). *The Doors*.

822. WILTON—CINEMA—(762-5678). *Sleeping With the Enemy*.

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*The Silence of the Lambs*. #2—*Sleeping With the Enemy*. #3—*Career Opportunities*. #4—*Teenage Mutant Ninja Turtles II*. #5—*Guilty By Suspicion*.

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Teenage Mutant Ninja Turtles II*. #2—*The Five Heartbeats*. #3—*New Jack City*. #4—*Sleeping With the Enemy*. #5—*The Silence of the Lambs*. #6—*Teenage Mutant Ninja Turtles II*. #7—*The Perfect Weapon*. #8—*Warlock*. #9—*Home Alone*.

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Dances With Wolves*. #2—*Class Action*. #3—*The Perfect Weapon*. #4—*Guilty by Suspicion*. #5—*New Jack City*. #6—*Home Alone*. #7—*Career Opportunities*. #8—*Warlock*.

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*The Silence of the Lambs*. #2—*The Five Heartbeats*. #3—*Teenage Mutant Ninja Turtles II*. #4—*The Hard Way*. #5—*Sleeping With the Enemy*. #6—*Teenage Mutant Ninja Turtles II*.

906. SUMMIT—SUMMIT FOURPLEX—(865-2878). #1—*GoodFellas*. #2—*Ghost*. #3—*Look Who's Talking Too; Three Men and a Little Lady*. #4—*Home Alone*.

907. WEST NEW YORK—MAYFAIR—(865-2010). *Home Alone; If Looks Could Kill*.

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*Misery; King Ralph*.#2—*Home Alone*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *The Silence of the Lambs; Shipwrecked*.

911. BLOOMFIELD—ROYAL—(748-3555). #1—*New Jack City*. #2—*Teenage Mutant Ninja Turtles II*.

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*Class Action*. #2—*Mr. and Mrs. Bridge*. #3—*The Silence of the Lambs*. #4—*Guilty by Suspicion*. #5—*Dances With Wolves*.

916. MILLBURN—MILLBURN—(376-0800). #1—*The Hard Way*. #2—*Class Action*.

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*The Nasty Girl*. #2—*The Grifters*. #3—*Career Opportunities*.

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Warlock; The Five Heartbeats*. #2—*Home Alone*. #3—*GoodFellas*.

919. NUTLEY—FRANKLIN—(667-1777). #1—*The Silence of the Lambs*. #2—*Warlock*. #3—*Sleeping With the Enemy*.

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Sleeping With the Enemy*. #2—*Teenage Mutant Ninja Turtles II*. #3—Through 4/4: *The Doors*. Beg. 4/5: *Defending Your Life*.

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*The Silence of the Lambs*. #2—*Class Action*. #3—*Sleeping With the Enemy*.

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *The Neverending Story II; The Silence of the Lambs; Shipwrecked*.

931. CRANFORD—CRANFORD—(276-9120). #1—*Career Opportunities*. #2—*The Hard Way; Mr. and Mrs. Bridge*.

932. ELIZABETH—ELMORA—(352-3483). *Dances With Wolves*.

933. LINDEN—LINDEN FIVE—(925-9787). #1—*Career Opportunities; Home Alone*. #2—*The Silence of the Lambs*. #3—*Sleeping With the Enemy*. #4—*Warlock*. #5—*Teenage Mutant Ninja Turtles II*.

935. UNION—LOST PICTURE SHOW—(964-4497). *The Nasty Girl*.

936. UNION—UNION—(686-4373). #1—*Warlock*. #2—*Teenage Mutant Ninja Turtles II*.

937. WESTFIELD—RIALTO—(232-1288). #1—*Teenage Mutant Ninja Turtles II*. #2—*Sleeping With the Enemy*. #3—Through 4/4: *The Doors*. Beg. 4/5: *Defending Your Life*.

938. WESTFIELD—TWIN—(654-4720). #1—*The Silence of the Lambs*. #2—*Guilty by Suspicion*.

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*Teenage Mutant Ninja Turtles II*. #2—*Warlock*. #3—*The Five Heartbeats*. #4—*The Hard Way*. #5—*Sleeping With the Enemy*.

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Teenage Mutant Ninja Turtles II*. #2—*Warlock*. #3—*Career Opportunities*. #4—*The Silence of the Lambs*.

953. EMERSON—QUAD—(261-1000). #1—*GoodFellas*. #2—*Career Opportunities. Sleeping With the Enemy*. #3—*The Silence of the Lambs*. #4—*Home Alone*.

956. FORT LEE—LINWOOD—(944-6900). #1—*Class Action*. #2—Through 4/4: *Guilty by Suspicion*. Beg. 4/5: *Defending Your Life*.

958. OAKLAND—TWIN—(337-4478). #1—*Class Action*. #2—*Dances With Wolves*.

960. PARAMUS—BERGEN MALL—(845-4449). *Mr. and Mrs. Bridge; Home Alone*.

961. PARAMUS—ROUTE 4—(487-7909). #1—*Sleeping With the Enemy*. #2—*The Hard Way*. #3—*Teenage Mutant Ninja Turtles II*. #4—*The Silence of the Lambs*. #5—*Career Opportunities*. #6—*Teenage Mutant Ninja Turtles II*. #7—*The Doors*. #8—*Dances With Wolves*. #9—*Class Action*. #10—*Guilty by Suspicion*.

962. PARAMUS—ROUTE 17—(843-3830). #1—*Warlock*. #2—*The Five Heartbeats*. #3—*New Jack City*.

964. RAMSEY—LOEWS INTERSTATE—(327-0158). #1—*The Hard Way*. #2—*Teenage Mutant Ninja Turtles II*.

965. RIDGEFIELD—PARK 10—(440-6661). #1—*Sleeping With the Enemy*. #2—*The Silence of the Lambs*. #3—*Guilty by Suspicion*. #4—*Class Action*. #5—*The Five Heartbeats*. #6—*Teenage Mutant Ninja Turtles II*. #7—*Warlock*. #8—*Teenage Mutant Ninja Turtles II*. #9—*Career Opportunities*. #10—*The Doors*.

967. RIDGEWOOD—WARNER—(444-1234). #1—*Class Action*. #2—*Sleeping With the Enemy*. #3—*Warlock*. #4—*Teenage Mutant Ninja Turtles II*.

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*The Neverending Story II; Teenage Mutant Ninja Turtles II*. #2—*Dances With Wolves*. #3—*The Hard Way*.

970. TENAFLY—CINEMA 4—(871-8889). #1—*Mr. and Mrs. Bridge*. #2—*Career Opportunities*. #3—*Class Action*. #4—*The Silence of the Lambs; Guilty by Suspicion*.

971. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Reversal of Fortune*. #2—*Guilty By Suspicion*. #3—*Shipwrecked; Dances With Wolves*.

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Your what where and when guide to the movies.

BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

ALICE—(1 hr. 46 min.; 1990) Having married a wealthy man (William Hurt) when she was very young, Alice Tate (Mia Farrow) has moved to Manhattan and adopted shopping as a way of life. Alice is quietly satirized, but so quietly that it's almost a form of coddling; she's meant to be lost and rather dim but also adorable and even noble. Alice, with the aid of some magic herbs, tries to change her life. The movie has charming moments, but it also has a peculiar, swank unreality—no one in it seems fully alive. With Joe Mantegna, Blythe Danner, and Alec Baldwin, all misused. Cinematography by Carlo Di Palma. (1/14/91) PG-13. **50, 515, 630**

AMERICAN BLUE NOTE—(1 hr. 36 min.; 1991) In an offbeat comedy, bandleader Jack Solow (Peter MacNicol) dreams of playing the clubs on 52nd Street with his quintet. It takes Benita (Charlotte d'Amboise), a free-spirited dance teacher, to wake him from his reverie and spur him into action. PG-13. **9**

L'ANGE (1 hr. 10 min.; 1982) **and REHEARSALS FOR EXTINCT ANATOMIES**—(14 min.; 1988) A two-film program of experimental films by Patrick Bokanowski and the Brothers Quay that explores "a netherworld of shadows and dreams, peopled by industrial imagery and the iconography of fear and desire." NR. **1**

★**AWAKENINGS**—(2 hrs. 1 min.; 1990) A mix of strength and weakness, intellectual boldness and commercial calculation. In a Bronx hospital in 1969, a personally timid but intellectually fearless doctor (Robin Williams) attempts to revive a group of apparently catatonic men and women, victims of a post-encephalitic neurological disorder. Penny Marshall, the director, plays the therapeutic sessions for comedy, a daring move that feels right; much of the material is bizarrely funny. The "miracle drug" L-dopa brings them all to life, including Leonard Lowe (Robert De Niro), who has been ill since boyhood, a gnarled, angry man fussed over by his ancient mother (Ruth Nelson). The others stir, shake, and spring to life. Then the drug begins to fail, and the patients regress. De Niro is impressive: He conveys Leonard's lucidity throughout his increasing physical disarray. The material is ineluctably tragic, and so the upbeat ending—the doctor finds his humanity—seems a distraction from the tragedy. Steven Zaillian adapted Oliver Sacks's remarkable 1973 book. (12/17/90) PG-13. **301, 320, 503, 511, 524, 533, 608**

AY, CARMELA!—(1 hr. 43 min.; 1991) The official Spanish entry for this year's Best Foreign Film Oscar, Carlos Saura's movie follows a performing couple—Carmela and Paulino—and their Elegant Variety Show. They flee their village to avoid the ravages of the Spanish Civil War only to be captured and forced to put on a performance for the Fascists. NR. **3**

THE BRITISH ANIMATION INVASION—(1 hr. 50 min.; 1991) A compilation of 25 award-winning animated shorts from the, UK including *Creature Comforts*, recently awarded an Academy Award for Best Animated Short. NR. **9**

CAREER OPPORTUNITIES—(1 hr. 23 min.; 1991) His first night as the after-hours watchman of a small-town department store, Jim Dodge (Frank Whaley) settles in for a quiet evening. Instead he finds unexpected romance and adventure. With Jennifer Connelly. PG-13. **11, 19, 25, 38, 51, 87, 160, 210, 214, 219, 302, 304, 311, 314, 319, 406, 503, 504, 507, 517, 522, 524, 530, 601, 606, 608, 610, 611, 618, 621, 625, 634, 705, 706, 709, 716, 724, 805, 900, 904, 917, 931, 933, 952, 953, 961, 965, 970**

CITY ZERO—(1 hr. 24 min.; 1991) An impatient Moscow engineer finds himself suddenly stranded in an obscure Soviet town still buried under the bureaucracy of hard-line communism. A black look at Soviet life in post-glasnost USSR. NR. **3**

CLASS ACTION—(1 hr. 40 min.; 1991) Father-and-daughter lawyers are pitted against each other for a high-profile class-action lawsuit. With Gene Hackman and Mary Elizabeth Mastrantonio; directed by Michael Apted. R.**11, 19, 26, 31, 53, 80, 152, 160, 200, 206, 214, 219, 302, 306, 308, 311, 315, 318, 406, 500, 502, 503, 509, 514, 517, 519, 523, 526, 533, 600, 606, 608, 610, 612, 616, 618, 619, 625, 704, 706, 709, 715, 722, 755, 757, 801, 808, 820, 904, 912, 916, 922, 956, 958, 961, 965, 967, 970**

COMFORT OF STRANGERS—(1 hr. 45 min.; 1991) While on vacation in Venice, a young English couple is befriended by a decadent stranger (Christopher Walken) and his mysterious wife (Helen Mirren). The young couple is quickly enticed into a sinister world of sexual decadence. Directed by Paul Schrader. With Natasha Richardson and Rupert Everett. R. **3**

CROSS MY HEART—(1 hr. 45 min.; 1991) Reviewed in this issue. NR. **63**

CYRANO DE BERGERAC—(2 hrs. 18 min.; 1990) In French, Eng. subtitles. Edmond Rostand's play is a flamboyant and heartfelt piece of kitsch, but the makers of the new French *Cyrano* don't seem to know that the play is ersatz art. They mount it and play it as if it were tragic stuff, a national epic—something by Corneille or Victor Hugo at least. Gérard Depardieu, as Cyrano, is so large and violent, a rushing torrent of a man, that there remains little reason for Cyrano not to have the erotic triumphs he longs for. With Vincent Perez, Anne Brochet. Directed by Jean-Paul Rappeneau. (11/19/90) PG. **3, 49**

★**DANCES WITH WOLVES**—(3 hrs. 10 min.; 1990) Kevin Costner's directorial debut is a three-hour epic Western, and not at all bad, either. Lieutenant Dunbar (Costner), a Civil War hero on the Union side, takes a post deep in Sioux country. He approaches a tribe living nearby, gains their trust, learns their ways, and becomes one of them. Eventually, he fights at their side against their enemies and in return is treated as a traitor by the Army, whose soldiers, a low, scruffy bunch, are hell-bent on annihilating the savages. The movie is not deeply imagined; it's overdeliberate and more pictorial than dramatic. The doomed Sioux are heroic—dignified and fierce and strange—but not stiff-jointed or incomprehensible. They actually seem like people. And Costner's deliberateness pays off. He captures the hush that falls on the Western landscape, the strangeness of the new terrain. With Mary McDonnell. (11/19/90) PG-13. **7, 18, 34, 64, 80, 155, 160, 200, 203, 217, 219, 302, 305, 314, 400, 501, 505, 512, 514, 517, 523, 530, 601, 606, 608, 610, 611, 612, 621, 625, 633, 636, 706, 709, 714, 722, 724, 753, 755, 803, 805, 816, 904, 912, 932, 958, 961, 968, 971**

DEFENDING YOUR LIFE—(1 hr. 50 min.; 1991) Reviewed in this issue. PG. **55, 707, 723, 724, 756, 920, 937, 956**

THE DOORS—(2 hrs. 15 min.; 1991) Oliver Stone's movie is the only thing one can imagine that is more pretentious than the Doors themselves. Stone completely buys into the myth of the meagerly talented but undeniably charismatic rock star Jim Morrison (Val Kilmer), the lips that devoured a culture. Morrison, who cooked his brains with booze and drugs, took himself off to Paris and died, in 1971, at the preposterous age of 27. According to this movie, Morrison, who wrote high-schoolish poetry and had a little (though not much) music in him, was an incarnated Dionysus, god of intoxication and pleasure, a self-destructive genius who sacrificed himself to his fans—sacrificed himself to *us* so we could have an orgy. Stone wants to make movies that are like bad dreams, and this is an overpoweringly rich and assaultive mixture of drug visions, violence, and rock-concert fantasy, with the usual cultural icons of the sixties—Blake, LSD, rituals, Nietzsche, rock journalists, the desert, peyote—thrown together in an endless flow of imagery. Stone seems to be selling erotic panache and wild mumbo jumbo to today's generation of kids the way the Doors sold it to the last generation. With Meg Ryan. (3/25/91) R. **7, 41, 60, 81, 85, 219, 310, 315, 514, 516, 517, 527, 533, 606, 608, 610, 625, 634, 702, 706, 808, 821, 920, 937, 961, 965**

LA FEMME NIKITA—(1 hr. 50 min.; 1990) A singular woman is caught between conflicting worlds. In one she lives the exciting life of a secret government agent, and in the other she finds security in a tender love affair and a burgeoning sexuality. R. **3, 43**

THE FIELD—(1 hr. 50 min.; 1990) Jim Sheridan's new movie is overloaded with powerful effects and finally collapses from the weight of its ambitions. The old man, Bull McCabe (Richard Harris) is meant to be nothing less than the unregenerate spirit of his country. It's the thirties, and many of McCabe's family and neighbors, defeated by famine and poverty, have long left the country, but McCabe holds with fierce tenacity to a three-acre plot of ground that he has transformed, over decades, from a stony wasteland to a lush pasture. McCabe doesn't even own the field, but he's convinced it's his anyway, by dint of his labor. The movie, based on a play by John B. Keane, works out the destructive effects of McCabe's passion with dismaying thoroughness. Richard Harris, with a fleecy white beard, talks in one of those hoarse, strangulated whispers actors use when they want to terrify us. The performance is imposing, but it's all megalomaniacal effects. (1/21/91) PG-13. **9, 26**

THE FIVE HEARTBEATS—(2 hrs. 1 min.; 1991) Robert Townsend's new film follows the careers of five buddies who form a rock-and-blues group in the mid-sixties and continue together, through success and failure, for three decades. R. **5, 20, 20, 26, 33, 52, 68, 89, 150, 152, 155, 157, 160, 160, 204, 208, 211, 213, 218, 222, 300, 304, 307, 310, 314, 316, 319, 406, 503, 504, 505, 506, 514, 516, 519, 530, 532, 602, 606, 610, 611, 621, 625, 634, 705, 706, 708, 712, 714, 723, 724, 803, 810, 817, 819, 902, 905, 918, 950, 962, 965**

THE GODFATHER PART III—(2 hrs. 44 min.; 1990) It certainly isn't boring, but much of it is heavy-spirited and glum, even solemn, as if the Mafia and the *Godfather* movies themselves had become unspeakably important facts of American life, and neither levity nor excitement were permitted. It's 1979, and Michael

Corleone (Al Pacino), only about 60, but old in body and spirit, has withdrawn from the rackets and become a financier, buying himself respectability by contributing millions to the Catholic church. Anguished and saturnine and at times deeply funny, Pacino gives a detailed, moving performance. But the emotions that he's playing—self-abnegation, despair—don't fuel a large film, and the talented young Andy Garcia, as the rising young thug and new don, Vincenzo, isn't allowed to take over the movie. With Joe Mantegna as a Gotti-like hood; Eli Wallach as a wily old don; the disastrous Sofia Coppola as Michael's daughter; Talia Shire; and Diane Keaton. (1/7/91) R. **36, 45, 309**

★**GOODFELLAS**—(2 hrs. 26 min.; 1990) The greatest film ever made about the sensual and monetary lure of crime. Martin Scorsese and Nicholas Pileggi have adapted Pileggi's 1985 nonfiction account *(Wiseguy)* of the life and not-very-hard times of real-life mafioso Henry Hill, who grew up in the mob, prospered, and after getting caught up in selling and taking drugs, was arrested by the Feds. The movie is a true hybrid, combining the packed factuality of journalism with the excitements of pace, humor, and violence that only a great fiction director can provide. Henry (Ray Liotta) narrates, celebrating the immoderate pleasures of his life; at the same time, we can see what vile filth he and his murdering friends Jimmy (Robert De Niro) and Tommy (Joe Pesci) really are. Throughout, the filmmaking is volatile and alive. The highlight: an astonishing traveling shot as Henry and Karen (Lorraine Bracco), the girl he's trying to impress, enter the Copacabana through a side door, pass through the kitchen, and out onto the floor of the club. The only problem with the movie is Henry himself, a hollow man who doesn't grow in consciousness. At the end, we have an empty feeling about him. Cinematography by Michael Ballhaus. (9/24/90) R. **13, 21, 33, 60, 306, 320, 511, 601, 521, 522, 530, 601, 906, 918, 953**

★**THE GRIFTERS**—(1 hr. 59 min.; 1990) This strange, powerful movie, based on a novel by pulp-thriller writer Jim Thompson, draws on the traditional *film noir* obsessions (greed, lust, woman as destroyer), yet it's not just another *hommage* to the films of the forties. Instead, director Stephen Frears has gone to the emotional heart of the material and given the actors free rein. Passing through Los Angeles, Anjelica Huston's Lily, a very tough broad who works for a Baltimore mobster, looks up her son, Roy (John Cusack), a small-time but tireless grifter, and tries to save him from the luscious beauty Myra Langtry (Annette Bening), who pays for things by sleeping with the person she owes money to. Cusack, who has filled out, is furtive and shifting; Bening, compactly molded, streamlined, is full of tricks and games—one can't think of a precursor to her liquefacient style. And the great Anjelica Huston dominates the movie. Lily's myth about herself is that she's entirely hard, but when it comes to Roy, she's raw and confused—guilty, maternal, and lustful all at once. It's borderline comic material, but Huston lets her emotions pour out. The adaptation is by Donald E. Westlake. Music by Elmer Bernstein.(12/10/90) R. **19, 38, 508, 516, 533, 613, 630, 700, 702, 718, 802, 813, 814, 917**

GUILTY BY SUSPICION—(1 hr. 45 min.; 1991) A hotshot young movie director, David Merrill (Robert De Niro), arrives home from a European trip in 1951 and finds Hollywood turned upside down by the anti-Communist witch-hunt. David refuses to answer preliminary questions from a House Committee on Un-American Activities lawyer and discovers himself blacklisted all over town and on Broadway, too. Irwin Winkler, the longtime producer, has written and directed an appalled liberal look at the blacklisted period, when congressional committees trampled on civil liberties and show-business types, caught between Committee pressures and their fear of betraying their friends, fell apart. Winkler doesn't discover anything new, and he indulges some of the liberal simplicities about the period. The hero, for instance, is a total innocent, with no serious political interests; his professional disasters are made peculiarly horrible and gratuitous. De Niro is fine in a rather uninteresting role, but Patricia Wettig and George Wendt are inadequate as people caught in the squeeze. Familiar as the material is, the movie has a kind of primal horror: One can feel the audience's anger rising on all sides when David finally appears before the Committee. With Sam Wanamaker and Annette Bening. (4/1/91) PG-13. **6, 18, 33, 55, 66, 85, 160, 200, 206, 213, 217, 219, 301, 306, 308, 313, 406, 503, 505, 507, 517, 520, 523, 524, 527, 530, 603, 608, 610, 612, 613, 619, 625, 638, 700, 702, 703, 706, 708, 714, 724, 753, 756, 764, 801, 808, 809, 819, 820, 900, 904, 912, 938, 956, 961, 965, 970, 971**

HAMLET—(2 hrs. 15 min.; 1990) Mel Gibson's prince, in the Franco Zeffirelli production, is ravaged by sadness and batted about by his feelings. Gibson, an excellent screen actor, did some work on the stage before going into movies, but his voice lacks music, a singing line. He reads the speeches very simply, with great intensity; he is always intelligible and sometimes moving, but nothing in the performance soars, and his temperamental range is much too narrow. Alan Bates (Claudius), Ian Holm (Polonius), and Helena Bonham-Carter (Ophelia) are excellent, though Glenn Close, as Gertrude, seems to have wandered in from someone else's production. (1/21/91) PG. **13, 63, 522**

THE HARD WAY—(1 hr. 41 min.; 1991) Michael J. Fox and James Woods are a mismatched pair of city policemen. Fox stars as an actor seeking firsthand experience to prepare for an upcoming role, while Woods plays his reluctant partner. R. **19, 33, 38, 53, 68, 83, 152, 160, 210, 217, 219, 222, 313, 315, 406, 503, 505, 506, 517, 524, 530, 600, 606, 608, 616, 619, 625, 631, 634, 718, 721, 723, 724, 753, 755, 760, 800, 807, 905, 916, 931, 950, 961, 964, 968**

HOME ALONE—(1 hr. 38 min.; 1990) It combines sadism, sentimentality, and kiddie worship with almost frightening efficiency. Macaulay Culkin, as Kevin, the boy left behind by his hard-pressed, absentminded family, is, of course, incredibly charming and intelligent and makes the movie more than watchable. Unfazed, never crying, he rules the huge, empty house as his private Disneyland and then booby-traps the house against the inept villains who lay siege to it. *Home Alone* does not touch on any conceivable real-life experience. Kevin, a hero who flatters every child in the audience, has been projected right into the kind of cartoon entertainment that kids love; he leaves life and becomes Media Kid, a sort of pre-teenage Mutant Ninja Turtle. Written and produced by John Hughes, directed by Chris Columbus. (2/25/91) PG. **19, 38, 200, 211, 219, 304, 309, 315, 319, 400, 406, 503, 504, 514, 517, 522, 530, 601, 606, 608, 610, 616, 619, 625, 714, 722, 755, 816, 902, 904, 906, 907, 907, 918, 933, 953, 960**

IF LOOKS COULD KILL—(1 hr. 29 min.; 1991) Michael Corben, an American high-school student on a school trip to Paris, is mistaken for an undercover agent of the same name and unwittingly entangled in a complex web of foreign intrigue. Starring Richard Grieco of *21 Jump Street* fame. PG-13.**33, 219, 304, 313, 319, 406, 530, 606, 608, 702, 724, 907**

IRON & SILK—(1 hr. 31 min.; 1991) Mark Salzman stars in the adaptation of his book of the same name recounts the experiences of a young American teaching English in China. With Vivian Wu. NR. **3, 43**

JU DOU—(1 hr. 33 min.; 1990) The best Chinese movie we've ever seen. Zhang Yimou, who directed the movie (in collaboration with Yang Fengliang), uses very rich colors as an expression of the characters' emotional states. In a small village in the twenties, a prosperous middle-aged man, a dye manufacturer, buys a beautiful young wife, Ju Dou (Gong Li), his third. When she fails to conceive a child (he is almost certainly impotent), he beats her. She saves herself by having a child with his nephew, Tianqing (Li Baotian). There's a frightened, tremulous sensuality in this movie—desire struggling against fierce prohibitions—that makes it more powerful than its Western equivalent. Perhaps because the perversities are right on the surface, we don't feel as removed from these characters as we have from the figures in earlier Chinese films. One's only doubts surface near the end. Jo Dou and Tianqing's son—a pudgy, bald little scowler, silent as a grave—grows up deadly and vengeful. if the rest of the film is a folktale infused with psychological realism, the scenes with the boy, who stands silently on the stairs, a menacing omen, are folktale pure and simple, and not very convincing after what we've seen earlier. Still, this is an intricately made movie that puts most of our careless native products to shame. Banned at home by the Chinese government. (3/25/91) NR. **81**

JULIA HAS TWO LOVERS—(1 hr. 32 min.; 1991) When a phone call from a intriguing stranger turns into a mesmerizing marathon phone conversation, Julia begins to question her stable-but-boring existence with her boyfriend. R. **9**

THE LONG WALK HOME—(1 hr. 37 min.; 1990) In 1955 Alabama, a white woman and her black housekeeper become unlikely partners in a fight against racial injustice. With Sissy Spacek, Whoopi Goldberg. Directed by Richard Pearce. PG. **13, 26, 38, 44**

THE MARRYING MAN—(1 hr. 55 min.; 1991) Millionaire Charley Pearl (Alec Baldwin) and lounge singer Vicki Anderson (Kim Basinger) fall in love, get married, and divorce—then begin again, and again, and again. . . . R. **18, 24, 40, 44, 66, 85, 316, 501, 601**

MISERY—(1 hr. 45 min.; 1990) A writer of schlock romance novels (James Caan) cracks up on a snowy road and is nursed back to health by a woman (Kathy Bates) who is his ultimate fan: She keeps him disabled and drugged and forces him to burn his "personal" manuscript and to revive the heroine of his romance novels, whom he had killed off in his last book. This Rob Reiner adaptation of Stephen King is amusing for a while—Kathy Bates's "literary" responses are a delicious parody of banality—but after a while the conventional side of the horror plot takes over. With Richard Farnsworth, Lauren Bacall, and Frances Sternhagen. (12/10/90) R. **19, 54, 511, 521, 627, 907**

MISTER JOHNSON—(1 hr. 42 min.; 1991) The story of two men of different backgrounds, one a Nigerian clerk and the other a British colonial district officer, joined together in an attempt to bring civilization to the bush via a new trade road. Directed by Bruce Beresford. PG-13. **46**

★**MR. & MRS. BRIDGE**—(2 hrs. 4 min.; 1990) The latest work by the team of Ismail Merchant (producer), James Ivory (director), and Ruth Prawer Jhabvala (writer) is not only highly entertaining, it also manages the considerable task of making American provinciality and squareness, if not appealing, at least plausible and interesting. Walter (Paul Newman) and India Bridge (Joanne Woodward) are a middle-aged couple in Kansas City in the late thirties. They live in a fine big house and adhere to all the canons of respectability. Yet modern life in all its guises—war, sexual freedom, psychoanalysis, women's discontents, madness—is coming down on them. The movie is satirical yet not malicious. It's a minor classic. With Kyra Sedgwick, Blythe Danner. From Evan S. Connell's beautiful novels *Mrs. Bridge* (1959) and *Mr. Bridge* (1969). (11/26/90) PG-13. **9, 19, 38, 55, 508, 511, 523, 533, 534, 613, 700, 702, 705, 718, 802, 813, 820, 912, 931, 960, 970**

★**THE NASTY GIRL**—(1 hr. 35 min.; 1990) In German, Eng. subtitles. Perhaps the least sententious movie about moral heroism ever made. In the late 1970s, the girl of the title (Lena Stolze) enters an essay contest: What happened in your town during the Nazi period? Sonja digs and keeps on digging, even after her guilty elders refuse to cooperate and threaten her with retribution. The German director Michael Verhoeven based his film on the story of a real woman, Anja Rosmus, of Passau, but he decided to handle the material as comedy. The movie, in fact, is all play—serious play and satirical, angry play, and slapstick play, too. A bracing, high-spirited work. (11/5/90) NR. **81, 534, 719, 917, 935**

THE NEVERENDING STORY II—(1 hr. 29 min.; 1991) Bastian Balthazar Bux returns to the land of Fantasia to mix it up with folks like Atreyu the boy warrior and the wicked sorceress Xayide. Directed by George Miller. PG. **522, 930, 968**

NEW JACK CITY—(1 hr. 37 min; 1991) Mario Van Peebles stars in and directs this story of an urban drug lord and the policemen working to bring him to justice. A modern look at big-city crime that co-stars Judd Nelson and Ice-T. R. **20, 24, 37, 37, 52, 66, 89, 91, 157, 160, 211, 214, 222, 300, 310, 314, 317, 510, 522, 532, 606, 608, 621, 706, 715, 723, 815, 815, 902, 904, 911, 962**

ONCE AROUND—(1 hr. 55 min.; 1991) In his first American movie, Swedish director Lasse Hallström bullies us with family warmth. Renata (Holly Hunter), one of the daughters in a tight-knit Italian Catholic family living near Boston, falls in love with an obnoxious super-salesman, Sam Sharp (Richard Dreyfuss). He's vulgar, aggressive, he gives maudlin speeches and recites Lithuanian proverbs, yet he's also completely *good*. The point of the movie is that one must swallow one's distaste for such men as Sam and embrace them, for they are the Life Force. Most of the movie consists of family scenes, and Hallström has an easy way with small groups, volatile and fresh, with enough room for character quirks—a baleful look, an odd, inexplicably impassioned speech. But despite many nice scenes, the movie is only moderately interesting. (1/28/91) R. **522, 524**

OPEN DOORS—(1 hr. 49 min.; 1990) Set during the Fascist period in Sicily, this philosophical drama about murder and justice, adapted from a novel by Leonardo Sciascia, tantalizes but doesn't quite deliver. There are, however, some stunning passages. In Palermo, in 1937, Scalia (Ennio Fantastichini), a powerful-looking man with a narrow mouth and an odd hitch to his walk, enters a government office where he once worked as an accountant, and calmly murders his boss and the man who took his old job. Then he rapes and murders his wife, lies down on his bed, and calmly waits for the police. The deliberateness, the gravity of the camera style, makes the violent acts all the more mysterious and shocking. In court, Scalia confesses to the murder and mocks anyone who wants to help him, including one of the judges, Di Francesco (Gian Maria Volonté), who guesses (correctly) that there is more going on than a meaningless rampage. As the judge relentlessly questions witnesses, the great Volonté, bony and gray now, with thick eyebrows and a wide yet ascetic face, registers the smallest of thoughts intelligibly. But Di Francesco's quest into the nature of the murderer and his acts turns into a rather fuzzy inquiry into the nature of justice. The slow-moving grandeur and the beauty of the film—those old gray stones and lush fields!—is very pleasing. Directed by Gianni Amelio. (3/25/91) R. **81**

PARIS IS BURNING—(1 hr. 18 min.; 1991) A highly acclaimed documentary exploring voguing in Harlem drag-queen balls as a refuge from poverty, racism, and homophobia. Directed by Jennie Livingston. NR. **1**

THE PERFECT WEAPON—(1 hr. 30 min.; 1991) A master of kenpo karate (Jeff Speakman) takes on an underworld crime ring and "the world's deadliest man" in a quest for justice and revenge. Directed by Mark DiSalle. R. **18, 36, 85, 152, 157, 160, 210, 211, 215, 300, 305, 315, 319, 406, 512, 522, 530, 606, 608, 625, 635, 706, 722, 816, 819, 902, 904**

REVERSAL OF FORTUNE—(1 hr. 50 min.; 1990) Jeremy Irons plays Claus von Bülow with an edge of mordant fantasy and hollow-eyed, ghoulish elegance—Von Bülow with a touch of Boris Karloff—in this brilliantly elegant, subtle, and funny movie that Nicholas Kazan (screenwriter) and Barbet Schroeder (director) have made from the murder case. As Kazan and Schroeder tell it, Harvard law professor and ace defense attorney Alan Dershowitz (Ron Silver), the defender of lost causes and celebrated scoundrels, assembles a scruffy team of associates, students, and ex-students who pick apart the evidence that convicted Von Bülow; they then mount a successful appeal through the Rhode Island State Supreme Court. The movie is a complexly layered, ambiguous, and wonderfully suggestive account of the events. We see many versions of the ghastly Newport life of Claus and Sunny (Glenn Close), and though no final version of Sunny's fateful slip into irreversible coma is offered, we can make some substantial guesses about what happened.(10/29/90) R. **13, 42, 510, 522, 627, 755, 971**

SCENES FROM A MALL—(1 hr. 27 min.; 1991) In Paul Mazursky's new movie, an upper-middle-class Los Angeles couple—Nick (Woody Allen), a successful sports lawyer, and Deborah (Bette Midler), a best-selling writer-psychologist—have acquired a depressing sourness. In the deluxe Beverly Center, where they are shopping for presents on their sixteenth anniversary, each reveals an adulterous affair, and their marriage almost dissolves. Nick and Deborah appear baffled by their own lies, and when they turn defensive and self-justifying we feel embarrassed for them. The symmetrical structure, with each character confessing and then getting furious with the other's confession, feels thin, like the interlocked jokes of a cabaret revue skit. Midler works up a briskly professional air for Deborah that kills half of one's interest in her. Both Allen and Midler are required to play the scenes realistically, but as performers, they are naturally too stylized for such a trite, knowing, "psychological" approach to marital weariness. The movie is not a dud—there are a few jokes—but it leaves one with an almost mournful sense of disappointment. (3/4/91) R. **44**

SHIPWRECKED—(1 hr. 33 min.; 1991) Instead of persuading them to sell the farm, a young Norwegian decides to work at sea for two years to rescue his debtor parents. Hakon (Stian Smestad) learns that life at sea can be much more cruel than life on the farm, especially when he's dealing with the likes of evil pirate John Merrick (Gabriel Byrne). PG. **522, 606, 714, 721, 755, 803, 815, 910, 930, 971**

★**THE SILENCE OF THE LAMBS**—(1 hr. 58 min.; 1991) A shockingly powerful thriller, directed by Jonathan Demme. The material, which Ted Talley has faithfully adapted from Thomas Harris's hard-driving bestseller, is eerie and sinister, with some dismaying clinical stuff and a few scenes that are morally questionable. But if *Lambs* doesn't touch on your specific fears—and if you don't spook easily—you should find it thrilling. Clarice Starling (Jodie Foster), a young FBI trainee, is sent by her boss and mentor, Crawford (Scott Glenn), to interview an incarcerated serial killer, Dr. Hannibal Lecter (Anthony Hopkins), in the hope that Lecter can help the Bureau catch another serial killer—Buffalo Bill (Ted Levine), who murders young women and then removes parts of their skin. The meetings between Clarice and Lecter are the emotional heart of the movie. Hissing vile, intimate remarks to her, as if he could reach into her underthings from a distance, Lecter is candid and obscene, and Clarice yields herself up to him. Hopkins conveys a sense of danger more powerfully than any other recent actor, and Foster brings out the courage in Clarice's persistence. Extraordinary photography by Tak Fujimoto and editing by Craig McKay. (2/18/91) R. **5, 18, 18, 24, 36, 62, 85, 152, 155, 160, 203, 204, 210, 214, 216, 218, 219, 222, 300, 302, 304, 305, 315, 316, 319, 322, 401, 406, 500, 505, 506, 509, 512, 513, 514, 517, 523, 526, 530, 534, 601, 606, 608, 610, 612, 617, 621, 625, 635, 636, 705, 706, 708, 709, 714, 723, 724, 753, 755, 759, 800, 807, 820, 900, 902, 905, 910, 912, 919, 922, 930, 933, 938, 952, 953, 961, 965, 970**

SLEEPING WITH THE ENEMY—(1 hr. 39 min.; 1991) An inane thriller, directed by the normally excellent Joseph Ruben. Julia Roberts plays a young woman married to a creepy perfectionist who insists that she arrange the bathroom hand towels side by side, with not even an edge overlapping. The husband, an investment banker (Patrick Bergin), demands flawless dinners, slaps his wife around, and sadistically makes love to her with the "Dies Irae" section from Berlioz's *Symphonie Fantastique* playing in the background. Staging her own death, she escapes from him, settles anonymously in the Midwest, and falls in love with a college drama teacher (Kevin Anderson) who has a nice fuzzy-wuzzy beard. The teddy-bear lover is not a perfectionist; he burns the food when he tries to cook. Eager to loosen up this frightened woman, he takes her to the costume department of the college theater and encourages her to dress up in floppy hats—there is even, Heaven help us, a floppy-hat montage. One waits, with the certainty a clock must feel as it approaches *midnight, for the dread husband to realize* that she is alive and to come after her. (3/4/91) R. **7, 19, 33, 48, 87, 152, 160, 200, 213, 217, 219, 300, 304, 306, 307, 313, 315, 317, 319, 322, 400, 406, 503, 504, 505, 506, 514, 516, 517, 527, 530, 600, 606, 608, 610, 611, 616, 618, 619, 621, 621, 625, 634, 706, 707, 721, 723, 724, 755, 802, 817, 822, 900, 902, 905, 919, 920, 922, 933, 937, 950, 953, 961, 965, 967**

SUPERSTAR: THE LIFE AND TIMES OF ANDY WARHOL—(1 hr. 27 min.; 1991) Warhol bio-mania continues *with this docu-style look at the late artist's life and his* influence on popular culture. Director Chuck Workman uses clips from Warhol's film work and other bits of Warholiana, as well as interviews with Warhol, David Hockney, Liza Minnelli, and Shelley Winters, *among others.* NR. **9**

TEENAGE MUTANT NINJA TURTLES II: THE SECRET OF THE OOZE—(1 hr. 28 min.; 1991) Cowabunga! Your favorite reptiles are back. This time, the fearsome four take on the evil Foot gang and other mutant villains, heading off an environmental disaster in New York City. PG. **2, 3, 18, 22, 32, 62, 65, 85, 91, 150, 152, 152, 155, 156, 157, 160, 200, 200, 206, 208, 211, 214, 215, 216, 218, 219, 222, 300, 303, 304, 305, 307, 315, 317, 318, 318, 401, 406, 505, 506, 507, 512, 512, 513, 517, 520, 523, 524, 524, 528, 530, 530, 532, 603, 606, 608, 610, 612, 616, 621, 625, 627, 631, 635, 639, 703, 706, 708, 709, 712, 715, 723, 753, 756, 759, 801, 809, 810, 816, 819, 900, 902, 902, 905, 905, 911, 920, 933, 936, 937, 950, 952, 961, 961, 964, 965, 965, 967, 968**

TRUE COLORS—(1 hr. 51 min.; 1991) The *Zeitgeist* of the early eighties is explored in this buddy film starring John Cusack and James Spader as fellow law students whose friendship is threatened by their polar views on politics. Spader is the crusader for justice and Cusack the unscrupulous opportunist. R. **61**

★**THE VANISHING**—(1 hr. 47 min.; 1988) This Franco-Dutch thriller, in the tradition of Chabrol, works far more powerfully on the mind than on the senses. Director George Sluzier depends on such forces as obsession and psychological domination rather than violence. In the south of France, near Nimes, a young Dutch woman, Saskia (Johanna Ter Steege), disappears. Her boyfriend, Rex (Gene Bervoets), traveling with her, searches for her in vain. Later, Sluizer shows us how closely Rex came to spotting a man kidnap Saskia, and we get a shocking sense of how movements lodged just beyond the edge of perception—something happening while we are distracted or looking away—can determine our fate. The *Vanishing* depends on silence and observation, and, as Sluizer builds toward the resolution, in which we find out, at a stroke, what happened to Saskia, and then to Rex, too, the movie becomes inexpressibly sinister. Tim Krabbe adapted his own novel. (2/4/91) NR. **12**

WARLOCK—(1 hr. 31 min.; 1991) Julian Sands stars as an evil warlock who travels through time in a quest to destroy the world. Giles Redferne (Richard E. Grant) is the fearless witch-hunter who thwarts his efforts. R. **19, 24, 31, 85, 150, 152, 157, 160, 204, 210, 213, 216, 218, 222, 307, 312, 314, 317, 319, 505, 506, 510, 512, 521, 523, 530, 601, 606, 608, 610, 621, 625, 631, 638, 715, 722, 803, 902, 904, 918, 919, 933, 936, 950, 952, 962, 965, 967**

REVIVALS

FANTASIA-(1 hr. 56 min.; 1940) An ample serving of great music masterpieces, joyously and lovingly (if misguidedly) trashed. Works of Beethoven, Tchaikovsky, Dukas, Stravinsky, Schubert, and Mussorgsky, rearranged and accompanied by imaginative Walt Disney animations. **9**

THE LAST METRO—(2 hrs. 13 min.; 1980) In French, Eng. subtitles. François Truffaut's charming, low-key drama about a Parisian theater troupe during the German Occupation. The troupe's leader, a German-Jewish refugee, has gone into hiding under his own stage, listening to the actors above and trying to control their work through his wife. Truffaut builds his tolerant picture of normal life during the Occupation out of many small vignettes. With Heinz Bennent, Catherine Deneuve, and Gérard Depardieu. **47**

THE LION IN WINTER—(2 hrs. 14 min.; 1968) James Goldman's attitudinizing work presents Henry II, Eleanor of Aquitaine, and their sons' internecine struggles as a would-be Wildean soap opera. It is directed coarsely and pretentiously by Anthony Harvey, and indifferently acted by all, although Katharine Hepburn's performance won her an Oscar. With Peter O'Toole and Anthony Hopkins. **8**

★**METROPOLITAN**—(1 hr. 28 min.; 1990) In this immensely likable independent film, a group of New York preppies and debs gather in evening clothes at the Park Avenue apartment of one of the girls' parents and, to our astonishment, *speak*—in literate, complete sentences. The movie, as a whole, is too cozily on the side of chastity and goodness, yet most of *Metropolitan* is funny and graceful. NR. **10**

PUMP UP THE VOLUME—*(1 hr. 40 min.; 1990)* A shy, frustrated high-school boy, Mark (Christian Slater), turns into the soulful and profane "Hard Harry" as he broadcasts on a ham radio at night. The other students, many of them alienated or depressed, respond *to his jumpy radio spiel, his attacks on the school and* on "sellouts." There's nothing "subversive" (director Allan Moyle's word) going on here. Most of Mark's rant is traditional adolescent anxiety about fitting in. But the movie is rousing and mostly very pleasant. R. **10**

THE RETURN OF MARTIN GUERRE—(1 hr. 51 min.; 1982) In French, Eng. subtitles. Fascinating. In a small French farming village in the sixteenth century, the dour young Martin Guerre leaves his wife and disappears. Years pass, and then he returns—but now Martin (Gérard Depardieu) is better-looking and full of life, and his wife (Nathalie Baye) embraces him fervently. Has he grown up in some miraculous way, or is this man an impostor? Dir. Daniel Vigne. **47**

THEATER LISTINGS

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BROADWAY

Previews and Openings

Wednesday, April 3

I HATE HAMLET—Nicol Williamson, Celeste Holm, and Evan Handler in Paul Rudnick's comedy about a successful young television star who is cast in the title role of a Shakespeare-in-the-Park production of *Hamlet* and rents a Greenwich Village apartment formerly owned by John Barrymore; directed by Michael Engler. Featured in the cast are Jane Adams, Caroline Aaron, and Adam Arkin. Previewing now prior to an 4/8 opening. Monday through Thursday at 8, Saturday at 2, $10 to $39; Friday and Saturday at 8, $12.50 to $39.50; Wednesday at 2, $7.50 to $37.50. At the **Walter Kerr**, 219 West 48th Street (582-4022). 2 hrs.

LUCIFER'S CHILD—Julie Harris returns to Broadway in illiam Luce's one-woman play in which she plays the role of the famed Danish author, Isak *(Out of Africa)* Dinesen, directed by Tony Abatemarco. Monday through Saturday at 8, Saturday at 2; $32 to $42.50; Wednesday at 2, $27.50 to $40. Previews now prior to an 4/4 opening. At the **Music Box Theater**, 239 West Forty-fifth Street (239-6200). 2 hrs. **IRLS**

MISS SAIGON—Musical, with score by Claude-Michel Schonberg, lyrics by Alain Boublil and Richard Maltby, Jr., directed by Nicholas Hytner. It tells a story of love and self-sacrifice involving a Vietnamese girl and an American soldier in 1975 at the time of the fall of Saigon. Featured in the cast are Jonathan Pryce, Lea Salonga, Hinton Battle, Willy Falk, Liz Callaway, and Barry K. Bernal. Kam Cheng plays 'Kim' at certain performances. Wednesday through Saturday at 8, Wednesday and Saturday at 2; $30 to $100. 102 $15 student seats available for Monday-Thursday with valid I.D. at box-office, limited two to a person, subject to availability. Previewing now prior to a 4/11 opening. At the **Broadway Theater**, Broadway at 53rd Street (563-2266). 2 hrs. and 45 mins. **IRLS**

PENN & TELLER—"Refrigerator Tour" marks the return of this comic duo's return to Broadway, and features favorite bits from the pair's repertoire, plus plenty of new stuff, including magic, and sundry weird trappings. Tuesday through Thursday at 8, Sunday at 7 and Saturday at 2, $33 to $35; Friday and Saturday at 8 and Sunday at 3 and 7:30, $37.50 to $39.50. Previewing now prior to an 4/3 opening. At the **Eugene O'Neill Theater,** 230 West 49th Street (246-0220).

THE WILL ROGERS FOLLIES—Keith Carradine stars as Will Rogers in a musical covering the period from the 1920s to the time of Rogers's untimely death in an airplane crash in 1936. Book by Peter Stone, music by Cy Coleman, lyrics by Betty Comden and Adolph Green; direction and choreography by Tommy Tune. Featured in the cast are Dee Hoty, Dick Latessa, and Cady Huffman; costumes by Willa Kim. Previews now prior to a 5/1 opening. At the **Palace Theater,** 1564 Broadway (730-8200). **IRLS**

Friday, April 5

THE SECRET GARDEN—A musical based on the Frances Hodgson Burnett novel about a young orphan who goes to live with her uncle on the Yorkshire moors and discovers a magic garden where anything is possible. Book and lyrics by Marsha Novman; music by Lucy Simon; directed by Susan H. Schulman, choreography by Michael Lichtefeld. Featured in the cast are Mandy Patinkin, Rebecca Luker, John Babcock, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Daisy Eagan, Tom Toner, and Alison Fraser. Tuesday through Saturday at 8; $35 to $60; Wednesday at 2, $30 to $52.50, Saturday at 2, $30 to $55. Previews start 4/5, prior to an 4/25 premiere. At the **St. James Theater,** 246 West Forty-fourth Street (246-0102). **IRLS**

Now Playing

THE BIG LOVE—Tracey Ullman plays Florence Aadland (mother of Errol Flynn's teen-age pal Beverly), in a one-woman show based on the book of the same name by Mrs. Aadland and Ted Thome, and focusing on the "behind the headlines" story of the affair; directed by Jay Presson Allen. Tuesday through Saturday at 8, Wednesday and Saturday at 2; Sunday at 3; $32.50 to $45. At the **Plymouth Theater,** 236 West Forty-fifth Street (239-6200). 2 hrs.

BUDDY—*The Buddy Holly Story*. Paul Hipp has the title role in a musical by Alan Janes, based on the life and times of the legendary rock and roll star who died in a plane crash in 1959 at the age of twenty-two; directed by Rob Bettinson. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $15 to $55; Sunday at 7:30; $15 to $42.50. At the **Shubert Theater,** 225 West Forty-fourth Street (239-6200). 2 hrs. 20 mins. **IRLS**

CATS—A musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of twenty-three talented American "cats"; directed by Trevor Nunn. The music is by Andrew Lloyd Webber; the choreography is by Gillian Lynne. There are splendid scenery and costumes, lightsome, high-flying dancers, exciting and showstopping lighting, canny and effervescent direction, and there's almost too much dazzlement. Opened: 10/7/82. Monday through Saturday (except for Thursdays which are always dark) at 8, Wednesday and Saturday at 2, Sunday at 3, $32.50 to $60. At the **Winter Garden Theater,** Broadway and Fiftieth Street (239-6200). 2 hrs. and 45 mins. **● ● IRLS**

CITY OF ANGELS—Tom Wopat and Michael Rupert are the co-stars of Larry Gelbart's imaginative and unusual thriller; the music is by Cy Coleman, the lyrics are by David Zippel, and the choreography is by Walter Painter; directed by Michael Blakemore. The result is an entertaining combination of musical comedy and private-eye films of the 1940s, and it boasts a funny idea, plus a slew of juicy one-liners. Featured in the cast are Charles Levin, Susan Terry, Beverly Leech, Kay McClelland. Opened: 12/11/89. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, Wednesday at 2, $40-$60. **Virginia Theater,** 245 West 52nd Street (246-0102). 2 hr. 30 min. **● IRLS**

FIDDLER ON THE ROOF—Topol stars in a production of the 1964 musical (based on the Tevye stories of Sholom Aleichem), with book by Joseph Stein, music by Jerry Bock, lyrics by Sheldon Harnick; choreography and direction based on Jerome Robbins's original dances. Featured in the cast are Marcia Lewis, Sharon Lawrence, Ruth Jaroslow, Ron Bohmer, Jack Kenny, David Pevener, Stephen Wright, Kathy St. George, Jennifer Prescott, Mark Zeller, Judy Dodd, Jerry Jarrett, Jerry Matz, Mike O'Carroll, David Masters, Tia Riebling, and Gary Schwartz. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $25 to $55. At the **Gershwin Theater,** Fifty-first Street west of Broadway (586-6510). 2 hrs. and 40 mins. **IRLS**

GRAND HOTEL—*The Musical:* By Luther Davis, Robert Wright, and George Forrest. It's based on Vicki Baum's novel which takes place in an international Berlin hotel in the late 1920s, and is directed and choreographed by Tommy Tune. There is a skillful cast of twenty-nine, featuring Rene Ceballos (ballerina), John Schneider (Baron), Chip Zien (the bookkeeper), Lynnette Perry (the secretary), Timothy Jerome (the businessman), John Wylie (the doctor), and Caitlin Brown (the confidante), Pierre Dulaine (the gigolo), and Yvonne Marceau (the countess). Monday through Saturday at 8, Saturday at 2; Wednesday at 2, $40 to $60. Opened: 11/12/89. At the **Martin Beck,** 302 West 45th Street (246-0102). 2 hrs. **● IRLS**

JACKIE MASON: BRAND NEW!—He's back with his one-man show and plenty of new material, ranging from global warming to Marla Maples, with much much more in between. Tuesday through Saturday at 8 and Sunday at 3, $12 to $32. At the **Neil Simon Theater,** 250 West Fifty-second Street (757-8646). 2 hrs. **IRLS**

LOST IN YONKERS—Irene Worth, Mercedes Ruehl, and Kevin Spacey are the stars of Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, and tear-jerking play, set in 1942, focusing on a German-Jewish termagant-grandmother (Worth) who rules her house with an iron fist, and also runs a candy store; staged consummately by Gene Saks. Her two teenage grandsons move in with her when their father goes south to sell scrap iron. The ensemble acting, with Mark Blum, Danny Gerard, Jamie Marsh, and Lauren Klein, is flawless. Monday through Saturday at 8, Wednesday and Saturday at 2; $27.50 to $42.50. At the **Richard Rodgers Theater,** 226 West 46th Street (246-0102). 2 hrs. and 30 mins. **IRLS**

LES MISERABLES—Musical, based on the Victor Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, music by the latter, lyrics by Herbert Kretzmer; additional material furnishd by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Robert DeSold, J. Mark McVey (as Jean Valjean), Christy Baron, Natalie Toro, Joe Kolinski, Matthew Poretta, Jacquelyn Piro, Ed Dixon, Evalyn Baron, and Gregory Grant. A fugitive is pitted against a cruel, self-righteous police inspector in a lifelong struggle to evade capture. Tuesday through Saturday at 8, Sunday at 3, Saturday at 2; $25 to $60; Wednesday at 2, $25 to $50. Opened: 3/12/87. 200 tickets available for $16 at thebox office Monday through Thursday for students and senior citizens with valid I.D.s. At the **Imperial Theater,** 249 West Forty-fifth Street (239-6200). 3 hrs and 15 mins. **● ● IRLS**

MULE BONE—Akosua Busia, Eric Ware, Kenny Neal, Theresa Merritt star in this collaboration between Harlem Renaissance authors Zora Neale Hurston and Langston Hughes, a comedy taking place in a small Florida community, revolving about Southern black society; directed by Michael Schultz. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $25 to $35; through 5/12. At the **Ethel Barrymore Theater,** 243 West Forty-seventh Street (239-6200). 2 hrs. and 15 mins. **IRLS**

OH, KAY!—It's back again, starring Rae Dawn Chong, Ron Richardson, and Natalie Oliver, this David Merrick revival of the 1926 George and Ira Gershwin musical comedy, about bootlegging (now set in Harlem with an all-black cast); directed and choreographed by Dan Siretta. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $40 to $60; Wednesday at 2, $30 to

$50. At the **Lunt-Fontanne Theater**, 205 West 46th Street (575-9200). 2 hrs. and 20 mins. **IRLS**

ONCE ON THIS ISLAND—A musical based on Trinidadian author Rosa Guy's novel, *My Love, My Love*, set in the Caribbean, about a peasant girl's passion for the son of a wealthy land-owner, wherein all the islanders' sympathies are with her. The book and lyrics are by Lynn Ahrens, the music is by Stephen Flaherty; the choreography is by Graciela Daniele who is also the director. Featured in the cast are Eric Riley, Andrea Frierson, Ellis Williams, Milton Nealy, Nikki Rene, La Chanze, Jerry Dixon, Lillias White, Sheila Gibbs, Gerry McIntyre, and Afi McClendon. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $27.50 to $50. Opened: 10/18/90. A Playwrights Horizons production at the **Booth Theater,** 222 West 45th Street (239-6200). 90 mins. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel, lyrics by Charles Hart and Richard Stilgoe; choreography by Gillian Lynne. A terrific technical achievement chock-full of gorgeous scenery and costumes. Action takes place in 1860, and tells of a mysterious Creature (Mark Jacoby) who lurks beneath the Paris Opera stage and exercises a reign of terror over all. With Karen Culliver, Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, Nicholas F. Savarine. Monday-Saturday at 8, Saturday at 2, Wednesday at 2, $35-$60. Opened: 1/26/88. **Majestic Theater**, 247 West 44th Street (239-6200). 2 hr.30 min. ● ● **IRLS**

PRELUDE TO A KISS—Steve Guttenberg, John Randolph, and Ashley Crow are the stars of Craig Lucas's fairy-tale comedy set in Manhattan, wherein a couple develops a whirlwind love affair which inevitably ends in marriage, and unexpectedly weird complications develop; directed by Norman René. Featured in the cast are Craig Bockhorn, Joe Ponazecki, Mary Louise Wilson, Kimberly Dudwitt, Michael Warren Powell, Tom Verica, Karen Ludwig, and Nick Gregory. Tuesday through Thursday at 8, Friday at 8, Saturday at 2 and 8, Sunday at 3, Wednesday at 2, $35 to $42.50. Opened: 5/1/90. **Helen Hayes Theater,** 240 West 44th Street (246-0102). 2 hr. 15 min. **IRLS**

SHADOWLANDS—Nigel Hawthorne and Jane Alexander are the able stars of William Nicholson's romantic new play dealing with the true love story of C. S. Lewis and Joy Davidman, how they met, then fell in love, and, finally, secretly married; directed by Elijah Moshinsky in an agile and resourceful manner. It's a moving story and correctly opts for intimate effects. Featured in the excellent cast are Michael Allinson, Robin Chadwick, Mary Layne, Jordan Charney, Edmund Davys, Hugh A. Rose, Jonathan Gold, and Ian Westerfer. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $32.50 to $42.50; Wednesday at 2, $27.50 to $37.50. Opened: 11/11/90. At the **Brooks Atkinson Theater**, 256 West Forty-seventh Street (719-4099). 2 hrs and 30 mins. **IRLS**

SIX DEGREES OF SEPARATION—Stockard Channing, Courtney B.Vance, and John Cunningham star in John Guare's play about everything, with something in it for everyone, set in Manhattan, about a mugging victim who seeks refuge at an elegant dinner party, and is received with sympathy and understanding until…; directed perkily by Jerry Zaks. Featured in the cast are Sam Stoneburner, James DuMont, Laura Linney, Kelly Bishop, Peter Maloney, Brian Evers, Robin Morse, Philip LeStrange, Gus Rogerson, Robert Duncan McNeal, Evan Handler, Anthony Rapp, Stephen Pearlman, and Mari Nelson. Tuesday through Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $35 to $45. At the **Vivian Beaumont Theater**, in Lincoln Center, 150 West Sixty-fifth Street (239-6200). 1 hr. and 30 mins. **IRLS**

THE SPEED OF DARKNESS—Steve Tesich's new play stars Len Cariou and Stephen Lang and focuses on a Vietnam veteran, now a successful contractor, who is forced to come to terms with his war and post-war experiences; directed by Robert Falls. Featured in the cast are Robert Sean Leonard, Lisa Eichhorn, and Kathryn Erbe. Monday through Saturday at 8, Wednesday and Saturday at 2; $12 to $24. At the **Belasco Theater**, 111 West Forty-fourth Street (239-6200). 2 hrs. and 15 mins.

TAKING STEPS—Alan Ayckbourn's maelstrom of mistaken identity, misdirected messages, over-animated objects, uncertain climate, all combining to disrupt family harmony, focusing on three floors of an English country manor; directed by Alan Strachan. With Christopher Benjamin, Spike McClure, Jane Summerhays, Pippa Pearthree, Bill Buell, Jonathan Hogan. Tuesday-Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $36-$40. **Circle in the Square Theater** (uptown), Broadway and West 50th Street (239-6200). 2 hrs. and 35 mins.

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ADVICE FROM A CATERPILLAR—Douglas Carter Beane's comedy stars Ally Sheedy as a successful video artist who finds love where she never expected it. Play is set in the East Village and at a cottage in upstate New York. Edgar Lansbury directs the production. Tuesday through Thursday at 8, Friday and Saturday at 6 and 9, Sunday at 3 and 7; $30-$32.50. **Lucille Lortel Theater,** 121 Christopher Street (924-8782).

AND THE WORLD GOES 'ROUND—*The Songs of Kander and Ebb.* A musical entertainment celebrating the twenty-six-year body of works of the composer John Kander and lyricist Fred Ebb, directed by Scott Ellis, choreographed by Susan Stroman. WithBob Cuccioli, Karen Mason, Brenda Pressley, Jim Walton, Karen Ziemba. Tuesday-Saturday at 8, Sunday at 3, Saturday and Wednesday at 2; $35. **Westside Theater**, 407 West Forty-third Street (246-0102).

ANGEL CITY—Sam Shepard's play is set in a Hollywood run amok, where rampant greed and unbridled ambition have taken hole, transforming to-notch producers into lizard-like fiends; directed by Catherine Patterson. With Pierre Brulatour, Thomas Davison, Katie MacNichol, Susan Ziegler, Philip Suraci, Michael Albala, Joan Bruemmer, and Maria Ellingsen. Thursday-Sunday at 8, Saturdays at 8 and 10; $10; 4/4-14. Suspension of Disbelief Production, **Theater ReGenesis,** 2nd Avenue and 9th Street (473-4199).

THE BALM YARD—Foxie Roker and Trevor Thomas star in Don Kinch's play, directed by Shauneille Perry, with choreography by Thomas Pinnock. Set in the West Indies, the play with music (that of the African-American Diaspora and the Caribbean) follows the rise of an average island resident to the position of Prime Minister and, eventually, his corruption. Featured in the production are Kim Weston-Moran, Nick Smith, Harry Burney, Carla Williams, Nicole Thompson, Irene Datcher, Gary Dourdan, Dana Manno, and Ras Tesfar. Wednesday through Saturday at 8, Saturday and Sunday at 3; $16. A New Federal Theater production at the **Theater of the Riverside Church,** 91 Claremont Avenue (869-3530).

CANDIDA—Laurie Kennedy has the title role in this G. B. Shaw classic about a suburban London matron in the 1890s who must choose between her husband and an eighteen-year-old poet; directed by Gus Kaikkonen. Featured in the cast are Guy Paul, Victor Raider-Wexler, Christopher Mixon, and Alice White. Thursday and Friday at 8, Wednesday and Saturday at 2 and 8, Sunday at 3; $20 to $24; through 4/31. A Riverside Shakespeare Company production at **Playhouse 91**, 316 East Ninety-first Street (831-2000).

CARREÑO—Pamela Ross stars in this play, with music, based on the life of the great Venezuelan piano virtuoso and early feminist Teresa Carreño (1853-1917). Wednesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3 and 7; in Spanish on Thursday; $27.50. At the **INTAR Theater,** 420 West Forty-second Street (279-4200).

CHAIKIN DOUBLE BILL—Joseph Chaikin in *Strucken Dumb* (co-authored with Jean-Claude van Itallie), and *The War in Heaven* (which he co-authored with Sam Shepard), both plays expressive of a cataclysm in Chaikin's life when he had a stroke during the course of his third heart operation; both directed by Nancy Gabor. Tuesday-Saturday at 7:30, Sunday at 3; $24; through 4/7. In repertory with *Mambo Mouth.* **American Place,** 111 West 46th Street (840-3074).

DAUGHERTY AND FIELD OFF-BROADWAY—A musical revue that marks the New York theater debut of the cabaret team of Bill Daugherty and Robin Field, who are satirists, composers, comedians, mimics, and musicians. Tuesday through Friday at 8, Saturday at 5 and 8:30, Sunday at 3; $20 to $25. At the **Double Image Theater**, 15 Vandam Street (924-1120).

BLACK EAGLES—Leslie Lee's play focusing on the first black airmen in World War II, and their twofold battle against fascism abroad and racism at home; directed by Ricardo Khan. Featured in the cast are Scott Whitehurst, Graham Brown, Raymond Anthony Thomas, Brian Evaret Chandler, David Rainey, Illeana Douglas, Reggie Montgomery, Milton Elliott, Michael Barry Greer, and Larry Green. Tuesday through Saturday at 8, Sunday at 7, Saturday and Sunday at 2:30; $35; 4/2 through 5/19. A Manhattan Theater Club production at the **City Center Theater's Stage One,** 131 West 55th Street (581-7907).

THE ENCANTO FILE—(And Other Short Plays—*Encanto* is by Rose Lowinger, directed by Melia Bensussen): Mary Sue Price's *That Midnight Rodeo*, directed by Melanie Joseph; Caridad Svich's *But There Are Fires*, directed by Susana Tubert; Sally Nemeth's *Pagan Day*, directed by Melanie Joseph; Marlene Meyer's *Relativity*, directed by Melanie Joseph. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $20; through 4/14. Women's Project at the **Judith Anderson Theater,** 422 West Forty-second Street (768-4334).

THE FANTASTICKS—The longest running show on or off Broadway; a gracious musical fable that has spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Featured in the present cast are Marilyn Whitehead, Kevin R. Wright, William Tost, George Riddle, Bryan Hull, Earl Aaron Levine, Steven Michael Daley, and the narrator, Robert Vincent Smith. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; $28 to $32. Opened: 5/3/60. At the **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FORBIDDEN BROADWAY 1991—Creator/lyricist/director/impresario Gerard Alessandrini's satirical review is up to par, snuff, and lots of mischief. All the new stuff's here plus favorites back by popular demand. Featured in the quite brilliant cast are Suzanne Blakeslee, Jeff Lyons, Linda Strasser, Herndon Lackey, Leah Hocking, and the indefatigable Brad Ellis on piano. Opened: 9/15/88, and still going strong, and ever-changing. Wednesday through Friday at 8:30, Saturday at 7:30 and 10:30; Sunday at 7:30; Wednesday at 2:30, Sunday at 3:30; $32.50 to $35. At the **Theater East,** 211 East Sixtieth Street (838-9090). ● ●

FOREVER PLAID—A musical comedy, written and directed by Stuart Ross, tells of a semi-professional harmony group tour that was cut short by a car accident on the night of their first gig in 1964; now the "teen angels" are allowed one night at liberty on earth to do the show they never got to do in life. Featured in the staff are Larry Rabin, Stan Chandler, Guy Stroman, and David Engel. Wednesday and Thursday at 8, Friday and Saturday at 7:30 and 10:30, Sunday at 3 and 7:30; $30 to $35. Opened: 5/20/90. At **Steve McGraw's**, 158 West 72nd Street (595-7400). ●

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM—A revival of the musical, with book by Burt Shevelove and Larry Gelbart, and music and lyrics by Stephen Sondheim, directed by Pamela Hunt, is a loose adaptation of several plays by Plautus and centers around the slave Pseudolus (played by Lonny Price) and his attempts to win his freedom. Featured in the cast are Jeffrey Herbst (as Hero), Jason Graae (as Hysterium), Isabel Rose, Tony Aylward, John Dietrich, Chris Callen (as Domina), Hope Harris, Denise LeDonne, Jim Harder, Mark DeNoia, Deborah Graham (as Philia), Valerie Macklin, Ken Remme (as Senex). Through 4/28; $12 (phone theater for specifics). **York,** 2 East Ninetieth Street (534-5366).

GIANT ON THE CEILING—Playlets about contemporary urban life, including a comedy about seduction, a woman's quest to find tranquility, and a look at rage after the death of a close friend; directed by Alma Becker. With Alice Eve Cohen, Charlotte Colavin, Lorey Hayes, Brian Kosnik, Stephen Nesbet, and Brian Kosnik. Thursday and Friday at 8, Saturday at 5 and 9, Sunday at 3; $12. At the **Practical Cats Theater**, 125 West Twenty-second Street (279-4200).

HENRY IV—Parts I and II (performed in repertory; phone theater for dates and times) chronicle England's transition from medievalism to modernity; directed by JoAnne Akalaitis; music by Philip Glass. Larry Bryggman plays King Henry, Thomas Gibson is Prince Hal, Jared Harris has the role of Hotspur, Louis Zorich is Falstaff, and Ruth Maleczech plays the part of Mistress Quickly. A further cast of thirty-one is featured in both plays. Through 4/7; Tuesday through Saturday at 8; Wednesday, Saturday, and Sunday at 2; $30 (or $50 for a ticket to both parts). At the **Public Theater**, 425 Lafayette Street (598-7150).

THEATER

HIGH STRUNG QUARTET—Evan Bridenstine's comedy about three men and a woman, each in pursuit of the wrong person; directed by Leslie Irons. Featured in the cast are Suzanne Cryer, Mark Leydorf, John Carhart III, and Dane Hall. Wednesday through Friday at 8, Saturday at 6 and 9, Sunday at 7; 4/3 through 6/9; $15. A Glines production at the **Courtyard Playhouse**, 39 Grove Street (869-3530).

HOMOSEXUAL ACTS—Twelve playlets, varying in length from three to fifteen minutes, by Robert Patrick, Daniel Curzon, Victor Bumbalo, Robert Chesley, Carl Morse, Rich Rubin, and Bil Wright; performed by Kevin Weiler, Kristina Keefe, Ted Senecal, Andrew Marvel, Tony Salas, and Leslie Roberts. Wednesday, Thursday, Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $20; 4/3 to 5/26. **Theater-at-224-Waverly-Place** (564-8038).

I CAN GET IT FOR YOU WHOLESALE—The Harold Rome-Jerome Weidman musical, directed by Richard Sabellico. Featured in the cast are Evan Pappas, Vicki Lewis, Patti Karr, Jim Bracchitta, Richard Levine, Alix Corey, Sam Brent Riegel, Carolee Carmello, Deborah Carlson. About the rise of a ruthless, success-starved guy as he makes his way to the top of the garment industry. There is plot and intrigue aplenty here, and the whole play is swathed in witty insolence, yet nicely accesssorized with touches of sentiment: our interest never flags; the music has no lack of variety. Tuesday through Saturday at 2 and 7; $30; through 4/21. Am American Jewish Theater production at the **Susan Bloch Theater,** 307 West Twenty-sixth Street (633-9797).

JEFFREY ESSMANN'S ARTIFICIAL REALITY—With Jeffrey Essmann's in his latest one-man show, including favorites from his last: his on the skids Barbie doll, his Serbo-Croatian poetess, his geriatric 4th-grade schoolteacher, and more, new and old; accompanied by composer/sidekick Michael John LaChiusa; directed by David Warren. Monday through Friday at 8, Saturday at 7 and 10, Sunday at 3; from 4/3; (no perf. 4/15, 22, 26, 27). A New York Theater Workshop Company production at the **Perry Street Theater,** 31 Perry Street (279-4200).

JULIUS CAESAR—The Bard's cold look at the nature of men and politics, featuring Joseph Menino as Antony, Harris Berlinsky as Brutus, Craig Smith as Cassiius, and Mark Waterman doubling as Julius and Octavius Caesar; directed by Eve Adamson. 4/5 to 5/19 in rotating repertory with the double-bill *Woyzeck* and *Leonce and Lena* (through 5/18). Thursday-Saturday at 8, Sunday at 3; $16. Jean Cocteau production, **Bouwerie Lane Theater,** 330 Bowery (677-0060).

JUST A NIGHT OUT—The husband-and-wife team, Richard Vance Turner and Susan Watson, presents a combination of music written and composed by them plusesome old standardards. The play has a love triangle and portrays the challenges of being in business for yourself. Featured in the cast are Bruce Butler, JuJu Harty, Deborah Keeling, Messeret Stroman, Zenzele Gailou, and Tonya Alexxander. Thursday, Friday, and Saturday at 8, Sunday at 3; $12.50 to $15. (Thursdays all seats are $10.) Through 4/21. At the **Eubie Blake Theater,** 1 East 104th Street (295-4694).

THE KINGFISH—John McConnell stars in Larry L. King and Ben Z. Grant's portrait of Huey P. Long, one of the most colorful and controversial figures in United States political history; directed by Perry Martin. Thursday through Saturday at 8, Wednesday at 2, Saturday and Sunday at 3; $25 to $30. A Claudet and Christen production at the **John Houseman Theater,** 450 West Forty-second Street (564-8038).

THE LEARNED LADIES—Jean Stapleton stars in Moliére's play about a woman hopelessly infatuated with a pseudo-intellectual poet; directed by Richard Seyd, and featuring in the cast Peter Francis James, Julia Gibson, Peter Bartlett, and Georgine Hall. Through 4/7; Tuesday through Saturday at 8, Sunday at 2 and 8; $22 to $24. At the **CSC Repertory Theater,** 136 East Thirteenth Street (677-4210).

THE LEGACY—The triumphant return of Gordon Nelson's history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet, and have a great time to boot. Friday and Saturday at 8, Sunday at 3; $15. At the **National Black Theater,** 2033 Fifth Avenue (427-5615).

LOVE LEMMINGS—Joe DiPietro's collection of sketches and musical numbers, directed by Melia Bensussen, and featuring in the cast Steve Ahern, Kathryn Rossetter, John Daggett, and Helen Greenberg; and there is an original music score by Eric Thoroman. Wednesdy through Friday at 8, Saturday at 7:30, Sunday at 3 (4/3 through 15, $15 to$20); From 4/18, $20 to $25. At the **Top of the Village Gate Theater,** 160 Bleecker Street (475-5120).

MACBETH—This Shakespeare classic is set in the 1927 Chicago underworld; directed by A. M. Raychel. Featured in the cast are Dennis Hayes as Macbeth, Abby White as Lady Macbeth, Davi Warren, Vin Knight, Steven McElroy, N. Richard Arif, Dorie Scherma, Roseann Kitson, and Patricia Tzermias. Thursday, Friday, and Saturday at 8:30; Saturday at 2:30; through 4/6; $15. At the **Theater-Studio,** 750 Eighth Avenue (719-0500).

THE MAIDS—An all-male production of Jean Genet's modern classic, wherein two sisters, the maids of a young and beautiful mistress struggle to escape the unbearable degredation of their positions and their own self-disgust through a deadly game of make-believe; directed by Anne de Mare. Featured in the cast are Alfred Preisser, Paul Todaro, and David Walters. Wednesday through Saturday at 8; $10; through 4/20. Independent Theater Company production at the **House of Candles,** 99 Stanton Street (353-3088).

MAKING HISTORY—Brian Friel's play, directed by Charlotte Moore, tells the story of Ireland's greatest national hero, Hugh O'Neill, who, in 1591 led an alliance of Irish and Spanish forces in an attempt to drive the English out of Ireland. Featured in the cast are Robert Murch, Ciaran O'Reilly, W. B. Brydon, Ray Fitzgerald, Miriam Foley, and Angela Cooper-Scowen. Tuesday through Satirday at 8, Saturday and Sunday at 3; $25. From 4/2. **Samuel Beckett Theater,** 410 West Forty-second Street (279-4200).

MAMBO MOUTH—Theater piece written and performed by John Leguizamo whose world of colorful and provocative Latino street characters will be revealed; directed by Peter Askin. Wednesday to Friday at 8, Saturday at 7 and 10; Sunday at 3; $18.50 to $22. **American Place,** 111 West 46th Street (840-3074).

MARIA—Singer/actress Elinor Amlen wrote and performs in this one-woman play about Maria Callas, alone in Paris, who reflects on her life before, during, and after her involvement with Onassis; accompanied at the piano by Daniel Faltus; Peter Schlosser directs. 4/14, 21, 28, at 7:30; $15. At **Theater 22,** 54 West Twenty-second Street (580-3316).

NUNSENSE—Dan Goggin's musical adventures, now in its sixth year, of five motivated nuns who mount a talent show to raise money for what they consider to be a good and noble cause. Tuesday-Thursday at 8, Saturday at 2, Sunday at 3, $30; Wednesday at 2; $27.50; Friday and Saturday at 8, $32.50. Opened: 12/12/85. At the **Douglas Fairbanks Theater,** 432 West Forty-second Street (239-4321). ● ●

THE OLD BOY—A. R. Guerney's play about a politician (Stephen Collins) running for office who attends a New England prep school reunion and learns that one of his classmates is dying; directed by John Rubinstein. Thursday through Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; $25. Playwrights Horizons production, **Second Floor Studio Theater,** 416 West Forty-second Street (279-4200).

OTHER PEOPLE'S MONEY—Steven Keats stars in Jerry Sterner's thoroughly professional piece of work; funny, serious, suspenseful, involving, disturbing, and, above all, expertly crafted; about the efforts of a small New England community to protect itself against acquisition by an unscrupulous Wall Street takeover artist; directed by Gloria Muzio. Featured in the cast are Priscilla Lopez, Lenka Peterson, Arch Johnson, and James Murtaugh. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $35. Opened: 2/16/89. At the **Minetta Lane Theater,** 18 Minetta Lane (420-8000). ● ●

PALS—Stephen Mantin's comedy, directed by Martin Shakar, is the story of four middle-aged friends who have known each other years on Manhattan's lower East Side. With Anthony Spina, Ivan Kronenfeld, Sam Coppola, and Victor Arnold. Tuesday through Saturday at 8, Sunday at 7; $18; from 4/2. **Theater Row Theater,** 424 West 42nd Street (279-4200).

PERFECT CRIME—Warren Manzi's thriller; directed by Jeffrey Hyatt. Mon., Thurs. through Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2; $30. At the **Theater Four,** 424 West 55th Street (695-3401). ● ●

PYGMALION—George Bernard Shaw's most popular comedy deals with Professor Higgins (Anthony Heald) and his effort to transform Eliza Doolittle (Madeleine Potter), a cockney flower girl, into an elegamt English duchess type; directed by Paul Weidner. Earle Hyman plays Col. Pickering, Higgins's sidekick, and Charles Keating is Eliza's father. Also in the cast: Anne Pitoniak, Page Clements, Edwin J.McDonough, Annie Murray, Willis Sparks, Pamala Tyson, Joyce Worsley. Tuesday through Saturday at 8, Wednesday, Saturday, Sunday at 2; $25 to $35; through 4/28. At the**Roundabout Theater,** 100 East Seventeenth Street (420-1883).

RED SCARE ON SUNSET—Charles Busch's play, set in Hollywood in the 1950s and focusing on movie actress Mary Dale (played by Charles Busch), who finds out, to her horror, that she is married to a communist (Eeek!); directed by Kenneth Elliott. Featured in the cast are Ralph Buckley, Roy Cockrum, Andy Halliday, Julie Halston, Judith Hansen, Mark Hamilton, and Arnie Kolodner. Call theater for specifics. At the **WPA,** 519 West Twenty-third Street (206-0523).

REPERTORIO ESPANOL—*Botanica,* Dolores Prida's play; *Los Jibaros Progresistas,* Manuel Gonzalez's musical about a Puerto Rican farm family; on a double bill with *El Huesped,* Juan Pedro Soto's play about a Puerto Rican family adjusting to life here; *Esperando La Carroza,* by Jacobo Langsner; *La Viuda Alegre,* Franz Lehar's operetta features a Spanish translation of *The Merry Widow;* Gloria Gonzalez's comedy, *Cafe Con Leche.* Phone for specifics (zarzuelas, etc.). Plays $15, musicals $20. At the **Gramercy Arts Theater,** 138 East Twenty-seventh Street (889-2850).

REMEMBRANCE—Aideen O'Kelly and Malachy McCourt co-star in Graham Reid's play about a Protestant widower in Belfast whose son was killed by the Catholics. In the cemetery he meets a Catholic widow whose son was killed by the Protestants. Featured in the cast are Ellen Tobie, Ann Dowd, John Finn, and Terry Donnelly, as their respective children. A friendship ensues. Wednesday-Friday at 8, $25; Saturday at 8 and Saturday and Sunday Sunday at 2; $27.50. **Irish Arts Theater,** 553 West Fifty-first Street (757-3318).

ROMAN SPECTACLE—David Michael Gallagher's play pits the dissolute teenage Emperor Heliogabalus against his mother, the regent Symiamira in a life-and-death struggle for power of the Empire; directed by the author. Tuesday through Friday at 8; through 4/5, and 4/13 to 28; $15. At the **Wings in the Archive,** 154 Christopher Street (627-2961).

A ROOM OF ONE'S OWN—Eileen Atkins stars as Virginia Woolf in an adaptation of her book which served as a call to women of the world to declare their independence, talent, and freedom to control their own destinies; adapted and directed by Patrick Garland, who nowhere betrayed the work's essence and tone. Atkins gives a performance all muscle and bounce and is simply magnificent. The show combines great ideas, inspired acting, and provides a helluva good time. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $25 and $30. At the **Lamb's Theater,** (mainstage) 130 West Forty-fourth Street (997-1780).

SABINA AND LUCRECIA—Alberto Adellach's play, featuring Cordelia Gonzalez, Nancy Walsh, and Tatiana Vecino, and directed by Alba Oms, tells of two women refugees from an asylum whose views of reality crash with each other in a series of oddball sequences which end in shocking results. English performances are Wednesday through Friday at 8; Spanish performances are Saturday and Sunday at 2:30 and 8; $10 to $15. At the **Puerto Rican Traveling Theater,** 304 West Forty-seventh Street (354-1293).

SMOKE ON THE MOUNTAIN—Connie Ray's blue-grass musical comedy about a depression-era family traveling through the South bearing witness to their religion with banjo, fiddle, and songs; directed by Alan Bailey. With Sarah Knapp, Reathel Bean, Jane Potter, Kevin Chamberlin, Robert Olsen, Susan Mansur, Dan Manning. Wednesday-Saturday at 8, Wednesday and Saturday at 2, Sunday at 3 and 7; $30. **Lamb's Theater,** 130 West 44th Street (997-1780).

THE SUBSTANCE OF FIRE—Jon Robin Baitz's play has genuine intelligence, wit, and skill at work here, telling of the struggle between a father (Ron Rifkin, who is tightly wound, stinging, devastating, yet never less than human) and his children for control of their family-owned publishing house; directed by Daniel Sullivan. With Patrick Breen, Maria Tucci, Sarah Jessica Parker, Jon Tenney. Tuesday-Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; $25. Playwrights Horizons at **Mainstage,** 416 West 42nd Street (279-4200).

THE SUM OF US—David Stevens's play, featuring in the cast Richard Venture, Neil Maffin, Matthew Ryan, and Phyllis Somerville, is set in Australia, and directed by Kevin Dowling. The story tells about the strange relationship between a father and his son. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; $27.50 to $32.50. At the **Cherry Lane Theater**, 38 Commerce Street (989-2020).

WOYZECK—Craig Smith has the title role in Georg Büchner's drama of an oppressed soldier's life, adapted by Eric Bentley; seen in a double bill with Büchner's *Leonce and Lena*, played by Mark Waterman and Angela Vitale, which tells the story of an idle young prince's quest for his romantic ideal. Thursday through Saturday at 8, Sunday at 3; $16; through 4/27. Featured in the ensemble are Harris Berlinsky, Elise Stone, Betty Burdick, Grant Neale, David Cheaney, Bill Mitchell, Francis Henry, and Joe Menino. A Jean Cocteau Repertory production, at the **Bouwerie Lane Theater,** 330 Bowery (677-0060).

OFF OFF BROADWAY

THE AGONY AND ECSTASY OF LOVE—Two one-acters: Esther Pooser's *Loveseat* is about two people who love themselves more than they love each other; Daniel Meltzer's *The Battling Brinkmires* takes you on a fantasy trip to the Caribbean where voodoo prevails. Friday, Saturday, and Sunday at 7:30; 4/5 through 5/5; $10. A Sevenfold Production at the **Musical Theater Works Studio 3D,** 440 Lafayette Street (769-8038).

BENT—Martin Sherman's play about repression is set in pre-war Germany and details the brutal treatment of homosexuals during the Nazi regime; directed by M. L. Kinney. Featured in the cast are Raymond Rodriguez, Rafael Alvarez, Mel Nevins, Fabir Rodriguez-Ammirato, Tony Louden, Frank Cardo, Vincent Dinguis, and Fernando Carvalhosa. Wednesday through Saturday at 8; 4/3 to 20; $10. At the **DUO Theater,** 62 East Fourth Street (598-4320).

BLUES IN RAGS—Written and directed by Markata Kimbrell and set in the streets of New York City, play is about a theater troupe of three actresses (played by Ariel Joseph, Marcia MacDonald, and Jennifer Johnson) who find inspiration for the troupe's new production in the lives of the homeless. The blues and jazz score is by Nick Cosco, the sets are by Parisian painter Remy Tessler; and the choreography is by Marcia Donalds. Thursday through Saturday at 7:30, Sunday at 3; $8; 4/4 through 21. At the **Henry Street Settlement**, 466 Grand Street (598-0400).

THE CHERRY ORCHARD—Anton Chekhov probes human frailties in his play focusing on the inevitable changes caused by reversals of fortune; directed by Lucy Keyes. Thursday through Saturday at 8, Sunday at 3; $10; through 4/21. **Westside Repertory Theater**, 252 West 81st Street (874-7290).

EAGLE OR SUN—Sabina Berman's Mexican play, *Aguila O Sol*, is performed here in English in a new translation by Isabel Saez. Employing Mexican masks, puppets, and music, the performance tells about the Aztec account of the Spanish Conquest of Mexico. Featured in the cast are Doug Jewell, Joey Chavez, Martha Gilpin, Ricky Genaro, Tera Mallen, and John DiLeo. Performances are on Sundays only at this time: 4/7, 14, 21, and 28 at 2; $8. At the **Open Eye Theater**, 270 West Eighty-ninth Street (769-4143).

EDDIE GOES TO POETRY CITY—Richard Foreman's play, which he not only wrote, but directed, and designed as well, goes into detail about a city which is at once a land of life and death and self-discovery. Featured in the cast are Kyle deCamp, Henry Stram, Brian Delate, and Rebecca Ellens. Wednesday through Sunday at 7:30; 4/3 through 4/28; $10 and $12. At the the Annext Theater of **La MaMa E. T. C.,** 74A East Fourth Street (475-7710).

AN EVENING IN THE BEDROOM—Three French playlets of romance and adventure written by Guy de Maupassant, *In the edroom, The Signal, and The Story of a Farm Girl*, adapted for the stage and directed by Harv Dean. Featured in the casts are Leigh Grisworld, Elizabeth Mialaret, Maeve Maran, and Ellen Turkelson. Wednesday through Saturday at 8, Sunday at 3; $10; through 4/28. ***Second Studio for Actors Theater***, 163 West Twenty-Third Street (463-7050).

THE FABULOUS FABLE FACTORY—A musical by Joseph Robinette, directed by Pat Sternberg, follows a boy as he meets 2,000-year-old Mrs. Aesop and then takes a fable-machine journey through space and time. Wednesday through Friday at 11 a.m. and 1 p.m.; Saturday and Sunday at 1 and 3; 4/11-14, 17-21; (4/19 at 7 p.m.); $5. **The Little Theater at Hunter College**, 68th Street and Lexington (772-4448).

FATA MORGANA—The New Talking Band are involved in a large-scale theater piece for seventeen performers, written by Paul Zimet, set on the S.S. Magellan, a cruise ship on which a seriously ill woman, accompanied by her husband, has come to recuperate. Featured in the cast are Tina Sheard, William Badgett, Harry Mann, Ellen Maddow, Rosemary Quinn, Ian Magilton, and Andy Weems. Thursday through Sunday at 8; $5; 4/18 through 5/12. At the **Theater for the New City**, 155 First Avenue (254-1109).

THE FEVER—Wallace Shawn's monologue ia about the differences of rich and poor, apathy of the privileged, and a man's awakening to the horrors of repression in an authoritarian regime. Tuesday through Saturday at 8, Sunday at 3; $10. 4/2 through 21. At the **Mitzi E. Newhouse Theater**, Sixty-fifth Street and Broadway, at Lincoln Center (239-6200)

FOR COLORED GIRLS WHO HAVE CONSIDERED SUICIDE WHEN THE RAINBOW IS ENUF—A revival of Ntozake Shange's montage of voices from the souls of women of color, illuminating their lives, raltionships, and circumstances; directed by Jaye Austin-Williams. With *Michelle Banks, Nina Valentin, Miki Biggins*, Kathleen Taylor, Opal Gordon, Mary Robin Skinner, Laura Johnston, Adriene Morgan Harry, and Kimberly Lucas. Performed in American Sign Language and English simultaneously. Thursday through Saturday at 7:30, Sunday at 2; $10; 4/11 through 21. **Henry Street Playhouse**, 466 Grand Street (427-1880).

FLOPHOUSE SHORTS—Four one-acters: *Apres Opera*, by Michael Bigelow Dixionb and Valerie Smith; *4 a.m. (Open All Night)*, by Bob Krakower; *Intermission*, by Daniel Meltzer; *Loyalties*, by Murphy Guyer. Tuesday through Friday at 6:30 and 8:30; Saturday and Sunday at 3:30 and 7; 4/9 through 14; $10. At the **William Redfield**, 354 West 45th Street (799-2436).

FROZEN STYPH—At Ronald Jay Cohen's comedy, audiences are invited to attend a dinner party in honor of the late frozen food king. Evening includes dinner. Wednesday-Sunday at 8; $65. Participatory Theater production at **Il Sole**, 40 West 56th Street (696-8585).

HOGAN'S GOAT—William Alfred's drama about love, betrayal, and political intrigue among Irish immigrants in 1890 Brooklyn; directed by Anthony Naylor. Wednesday through Saturday at 8, Sunday at 3; $10; 4/3 through 21. At the **Nat Horne Theater,** 442 West Forty-second Street (765-4852).

THE JERSEY GIRLS—Comedy, written and directed by Larry Manogue, and featuring in the cast William White, Laurie Girion, Christine Campbell, and Veronica Ferran, telling of two girls from New Jersey who move to California and leave a close friend behind. 4/4, 5, 6 at 8; $10. At **Theater 603**, 311 West Forty-third Street (924-0077).

THE KRYPTONITE KID—Randy-Michael Testa and Joseph Torchia's play follows the life of a typical American schoolboy of the 1950s who corresponds with his Superman hero. Eventually he pays a price for his unwavering faith in his idol, and embarks on a strange journey; directed by Stephen Nunns. Thursday through Sunday at 8; 4/5 through 21; $10. A Burning Bridges production at the **Kampo Cultural Center,** 31 Bond Street (1/718-768-3144).

LINE—Israel Horovitz's play about 5 people who want to be first in line, directed by Doug Lieth, choreographed by Leava Hall; Wednesday, Saturday, Sunday at 9:30; $10. In repertory with *I—Land*, excerpts from Sonia Picer's novel about the ups and downs of daily life in Manhattan; directed by Laura Josepher, Thursday and Friday at 9:30; $10. **13th Street Theater**, 50 West Thirteenth Street (675-6677). ● ●

NEBRASKA—Keith Reddin's play, directed by Joe Mantello. Set in a preent-day Air Force Base, the play explores the lives of the men stationed at the base, men who always have their fingers on the button. With Jenny Robertson, Merrill Holtzman, Keith Langsdale, Moira Driscoll, Kenneth Lonergan, Tim Ransom, and Leslie Lyles. 4/1 through 19 at 8; $10 (phone for specifics). At the ***Naked Angels Theater,*** *114* West Seventeenth Street (727-0020).

OF BLESSED MEMORY—George Rattner's drama tells about a clash betwen an insulated community of Hasidic Jews and a powerful Hispanic drug network in Williamsburgh, Brooklyn; directed by David McKenna. With T. Ryder Smith, Jose Zuniga, Nicolette Vajtay, Richard Allan Petrocelli, T. Ryder Smith, Julian Fleisher, Scott Sowers. Tuesday-Saturday at 8, Sunday at 3; 4/3 through 21. Directors Company at **Harold Clurman**, 412 West 42nd Street (246-5877).

ONE-ACT FARCES—Georges Feydeau's *Ladies' Man, Romance in A Flat*, and *Fit To Be Tied* (performed in English), designed and directed by Beverly Bullock. With Tamara Zook, Ryan Bowker, Rene Tywang, Beverly Bullock, Bruce Tredwell, Francesca Di Mauro, Jody O'Neil, Tom Knudson, Sidney Myer, Michael Luciano, Katy Krider. Thursday-Sunday at 8; $10; 4/4-14. A Best Cat production at **Sanford Meisner The ater,** 164 11th Avenue (769-2581).

RODGERS & HART, A MUSICAL CELEBRATION—The St. Bart Players, directed by Christopher Catt and Dwight Edwards, will sing for their supper, and much more; 4/5 at 8, 4/6 at 2, $15; 4/6 (a gala performance and reception) at 8, $25. At **St. Bart's Playhouse,** Park Ave. at 50th Street (751-1616, Ext. 219).

SAVAGE IN LIMBO—John Patrick Shanley's tale of two girls, one a 32-year-old virgin (Carole Nicksin), the other (Rosanna Magerelli) has been around the block more times than she can count; directed by Tony Greco. Wednesday through Saturday at 8, Sunday at 2; 4/3 to 21; $10. Tiki-Ti East production at **Synchronicity Space**, 55 Mercer Street (982-8251).

SHALE ROAD—Donald Kvares's play about people being forced to move out of fixed conditions due to sudden, drastic changes in their lives. Thursday through Saturday at 8, Wednesday and Saturday at 2:30, Sunday at 3 and 7:30; 4/4 through 28; $15. **Project Find-Hamilton House**, 141 West 73rd Street (627-2962).

THE STARVATION OF RUBY NELLIS—Jeff Rose's comedy, directed by Tony Phelan, set in the rural south; story of a girl, who under the direction of a strange pagan vison, sets out to save the world by staging a hunger strike on the White House lawn. 4/18 through 21, 4/24 through 28 at 8; $10. At the **Sanford Meisner Theater,** 164 Eleventh Avenue (206-1764).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place**, with Italian buffet, champagne, and wedding cake. Tuesday through Saturday at 7, Sunday at 2; phone for prices. (279-4200).

THE TRIANGLE PROJECT—Written by Daniel Reitz and Barbara Wiechmann, play is based on the lives of the victims of the 1911 shirtwaist factory fire. Friday (4/5) through Sunday (4/21) at 8; no Mondays; $10. Echo Repertory production at the **One Dream Theater,** 232 West Broadway (795-3985).

TRIPLE BILL—Playlets based on the theme "Rebels With a Cause:" Stephen Bittrich's *Sir?*, directed by Marc Raphael; Matias Montes Huidobra's *The Guillotine*, directed by Jeannie Dobie; Scott Tobin's *Fool in the West*, directed by Thomas P. Keough. Featured in the cast are Doug Bradford, Susan Walker, Steven Cooke, Keely Stanley, David Sterling Craig, Laurie Sanders-Smith, Kate Fitzgera;d. Susan O'Hearn, and Kent Harding. Through 4/7. Wednesday through Saturday at 8, Sunday at 3 (no show 3/3); $10. **Pulse Ensemble Theater**, 870 Sixth Avenue (213-0231).

VERDICT—Mystery by Agatha Christie involving her usual blend of wit, suspense, intrigue, murder, and romance; directed by Fred Fondren. With Olga Bagnasco, Gladys Fleischman, Missy Hart, Michael Boland, Stephen Broker, Walter Walker, Carol Crispo. Wednesday-Saturday at 8; through 4/20; $10. **Prometheus**, 239 East 5th Street (477-8689).

WALKING THE BLONDE—Leigh Curran's play is about a professional woman (Lee Brock) who falls apart when her dog dies and her lover announces she's pregnant and intends to have the baby; directed by Leonard Foglia. Thursday-Sunday at 8, 4/4-21; $12. Barrow production at **LaMaMa E. T. C.,** 74A East Fourth Street (475-7710).

WOYZECK—Georg Buchner's play, directed by Nedim Saban. Wednesday through Sunday; $6 to $8; phone theater for specifics; 4/13 to 28. A No More Museum Pieces production at the **Elysium Theater,** 204 East Sixth Street (529-1329).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

ART
EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

LENNART ANDERSON—Still-life and landscape paintings from 1985 to 1990; through 4/27. Davis & Langdale, 231 E. 60th St. (752-7764).

HANNELORE BARON—Collages and box constructions by this artist who died in 1987; through 4/20. Mathes, 851 Madison Ave. (249-3600).

VARUJAN BOGHOSIAN—New constructions and collages made with found objects; 4/9–5/26. Bernard, 33 E. 74th St. (988-2050).

JAMES LEE BYARS—Recent sculptures carved from blue African granite; 4/5–5/18. Werner, 21 E. 67th St. (988-1623).

JUDITH COTTON—Recent oil and encaustic paintings of nudes and flowers; 4/4–27. Graham Modern, 1014 Madison Ave. (535-5767).

RALSTON CRAWFORD—Paintings, watercolors, drawings, prints, and photographs with marine themes, including images of Fisherman's Wharf, San Francisco, the docks at New Orleans, and studies of boats, fishing nets, and lobster pots at St. Gilles, a small fishing village in France; through 4/20. Hirschl & Adler, 21 E. 70th St. (535-8810).

MICHAEL DAVID—New encaustic paintings that use an image of Georgia O'Keeffe taken from a Stieglitz photograph as an underpinning; 4/4–27. Knoedler, 19 E. 70th St. (794-0550).

CLAUDIA DE MONTE—Two-dimensional cut-out columns painted in bright colors that recall her childhood spent playing in parks in Queens; through 4/19. Arsenal, Fifth Ave. and 64th St., in Central Park (360-8163), Mon.–Fri. 9–4:30.

RACHEL V. HARTLEY—Paintings of figures involved in mundane daily activities, in America and South America; through 4/13. Marbella, 28 E. 72nd St. (288-7809).

JENNIFER LEE—New ceramic vessels by a British artists; 4/6–5/31. Graham, 1014 Madison Ave. (535-5767).

LUIGI LUCIONI/LOUIS LOZOWICK—Still-life paintings-/Lithographs from the 1920s and early 1930s that depict industrial and urban images. Through 4/20. York, 21 E. 65th St. (772-9155).

PETER NADIN/JESSICA STOCKHOLDER—Mixed-media works and collages that combine motifs and techniques from 19th-Century nature morte, landscape, and portraiture genres with abstraction/Assemblages of natural and and man-made objects painted in vivid colors; 4/9–5/4. Adelson, 25 E. 77th St. (439-6800).

ROBERT OHNIGIAN/BRUNO ROMEDA—Collages made with postage stamps, pieces of paper brown with age, and 19th-century book illustrations/Bronze sculptures of circles, squares, and triangles. Through 4/20. Kouros, 23 E. 73rd St. (288-5888).

NATHAN OLIVIERA—Gestural figurative paintings from 1959 to the present and monotypes; 4/3–5/4. Salander-O'Reilly, 20 E. 79th St. (879-6606), Mon.–Sat. 9:30–5:30.

JIM PETERS—Constructed paintings that explore "women" as a theme, made with wood, canvas, metal, glass, and found objects; through 4/20. C.D.S., 13 E. 75th St. (772-9555).

MIA WESTERLUND ROOSEN/GLEN SEATOR—Recent sculpture/Cast plaster sculptures based on linear body measures. Through 4/6. Sculpture Center, 167 E. 69th St. (879-3500).

DAVID SALLE—Recent paintings that juxtapose images from art history and popular culture; through 5/4. Gagosian, 980 Madison Ave. (744-2313).

LORRAINE SHEMESH—Recent realist paintings including self-portraits; through 5/4. Stone, 48 E. 86th St. (988-6870).

BERNARD SIDI/REBECCA ZILENSAGER—Found wood sculptures of animals and people/Color photographs of walls and windows. Through 4/27. Urdang, 23 E. 74th St. (288-7004).

DAVID STOREY/JOSEPH BREITENBACH—New paintings on black grounds/Color photographs that are some of the earliest examples of color photography; 4/4–27. Hirschl & Adler, 851 Madison Ave. (744-6700).

IDELLE WEBER—"East End Paintings"—recent paintings from the new "Trash" series; through 4/27. Ralph, 43 E. 78th St. (288-5222).

MAX WEBER/WALTER PACH—Paintings, sculpture, and works on paper that explore his fascination with the human figure/Selected paintings. Through 4/6. Forum, 1018 Madison Ave. (772-7666).

57th Street Area

ADELE ALSOP—Recent landscape paintings; 4/3–27. Schmidt-Bingham, 41 W. 57th St. (888-1122), Mon.–Sat. 10–6.

KAREL APPEL—New paintings that maintain his roots to the CoBrA movement, but are now exclusively black and white; through 4/6. Del Re, 41 E. 57th St. (688-1843).

MICHAEL BERGT—Realist paintings, drawings, and sculpture that deal with myth; 4/3–27. Midtown Payson, 745 Fifth Ave. (758-1900).

ANNA BIALOBRODA—Paintings that depict enlarged faces as they appear in films projected on a screen; through 4/20. McCoy, 41 E. 57th St. (319-1996).

NELL BLAINE—Recent paintings, including flower studies and scenes in Gloucester, Massachusetts and New York. Through 4/20. Fischbach, 24 W. 57th St. (759-2345).

CLARENCE HOLBROOK CARTER—Paintings from his "Stair" series of 1980–82; 4/6–5/1. Deutsch, 754-6660).

WENDELL CASTLE—Recent furniture, including stack laminated "Angel Chairs" and "Pedestal Pieces"; through 4/13. Joseph, 745 Fifth Ave. (751-5500).

LYNN CHADWICK—Recent figurative bronze sculpture; 4/5–27. Chadwick, 40 W. 57th St. (541-4900).

JOHN CHAMBERLAIN—New large-scale painted sculpture; through 4/13. Pace, 32 E. 57th St. (421-3292).

SUE COE—Paintings and drawings with political themes from the past ten years; through 5/4. St. Etienne, 24 W. 57th St. (245-6734).

MATTHEW DAUB—Paintings of New York City street scenes, subways, and suburbs; 4/3–27. French, 41 W. 57th St. (308-6440).

JOHN DE ANDREA—Ten life-like sculptures of the female nude; through 4/20. ACA, 41 E. 57th St. (644-8300).

BROWER HATCHER—Sculptures, drawings, panels, and prints from 1979 to the present, selected by Irving Sandler; through 5/11. Center for International Contemporary Arts, 724 Fifth Ave. (586-2422).

JOHN HEARTFIELD—His photomontages from the magazine *Arbeiter Illustrierte Zeitung (Worker's Illustrated Press)* published between 1930–38; through 5/18. Kent, 41 E. 57th St. (980-9696).

JOHN HIMMELFARB—Paintings that depict configurations of biomorphic forms; through 4/11. Dintenfass, 50 W. 57th St. (581-2268).

DAVID HUMPHREY—Recent paintings; through 4/27. McKee, 745 Fifth Ave. (688-5951).

WIN KNOWLTON—New work; through 4/20. Blum Helman, 20 W. 57th St. (245-2888).

JULIO LARRAZ/JOHN VAN ALSTINE—Paintings of figures that use the sea as a backdrop/Large-scale colored pastel and charcoal drawings. Through 5/4. Haime, 41 E. 57th St. (888-3550).

ALUN LEACH-JONES—Paintings that contain intense, colorful configurations of outlined shapes; through 4/13. Ross, 50 W. 57th St. (307-0400).

MEDRIE MACPHEE—Paintings and drawings of abandoned iron and steel factories, water towers, and miscellaneous machinery; 4/3–27. Daverio, 41 E. 57th St. (826-4210).

LOUISA MATTHIASDOTTIR—Recent landcape paintings of her native Iceland and still lifes and portraits painted in her New York studio; through 4/17. Schoelkopf, 50 W. 57th St. (765-3540).

JAMES MCGARRELL/SANDY WINTERS—Two large-scale diptychs and related paintings/Drawings. Through 4/27. Frumkin/Adams, 50 W. 57th St. (757-6655).

JOAN MITCHELL—Recent abstract paintings; through 4/20. Miller, 41 E. 57th St. (980-5454).

PIET MONDRIAN—Paintings of flowers that date from the first decade of the 20th century through the 1930s, several on loan from public and private collections; through 4/27. Janis, 110 W. 57th St. (586-0110).

JUAN MUNOZ—Sculptures of dwarfs, ballerinas, balconies, and out-of-proportion figures made with paper mache, bronze, wood, and iron brackets, plus geometric tile floors; 4/3–27. Goodman, 24 W. 57th St. (977-7160), Mon.–Sat. 10–6.

DARRAGH PARK—Recent landscape paintings, including views of Bridgehampton, L.I., where the artist spends his summers; through 4/13. De Nagy, 41 W. 57th St. (421-3780).

GABOR PETERDI/DAVID PROVAN—Landscape and seascape paintings inspired by recent trips to Hawaii, Mexico, and New England/New sculpture; 4/4–30. Borgenicht, 724 Fifth Ave. (247-2111).

LIUBOV POPOVA—Constructivist paintings and drawings by this Russian Avant-Garde artist; through 4/27. Adler, 41 E. 57th St. (308-0511).

EMIL SCHUMACHER—Recent paintings and gouaches; through 4/6. Emmerich, 41 E. 57th St. (752-0124).

CLARICE SMITH—Represntational paintings; 4/5–27. Kennedy, 40 W. 57th St. (541-9600).

TIMOTHY WOODMAN—Figurative sculptural reliefs constructed of hand-cut, painted aluminum that depict figures from mythology, American history, the ballet, literature, and characters from the artist's daily life; through 4/6. Zabriskie, 724 Fifth Ave. (307-7430).

SoHo and TriBeCa

VITO ACCONCI—New sculpture; through 4/6. Gladstone, 99 Greene St. (966-9310).

DOUG ANDERSON/VIK MUNIZ—Thickly-layered paintings made with patterned fabrics and glazes of glue that focus on questions of ambiguity and intent in language and vision/A series of drawings based on celebrity and documentary photographs. Through 4/9. Stux, 155 Spring St. (219-0010).

MATTHEW ANTEZZO/RAINER GANAHL—Paintings based on notes taken by a political science student/An installation that expores modern technology and the dissemination of information. Through 4/20. Alexander, 270 Lafayette St. (941-9094).

JOHN ARMLEDER—New work; 4/6–5/18. Gibson, 568

Broadway (925-1192).

RICHARD ARTSCHWAGER—Recent sculpture; through 4/6. Castelli, 420 W. Broadway (431-5160).

ILAN AVERBUCH—Monumental sculptures of wood, lead, stone, and copper that evoke such dichotomies as male and female, war and peace, and life and death; through 4/20. Hoffman, 429 W. Broadway (966-6676).

DOMINGO BARRERES—New paintings that depict spirals and objects that look like weights of measure floating in architectural spaces; 4/4–5/4. Munroe, 130 Prince St. (226-0040).

JAMES BIEDERMAN/SUSAN LEOPOLD—New large-scale paintings/Boxes with fish-eye lens, through which interiors of deserted and lonely places can be viewed. Through 4/20. Weber, 142 Greene St. (966-6115).

ROSS BLECKNER—Recent paintings in which the artist's recurring Symbolist imagery—urns, candelabras, birds, and garlands—is set within vast, murky fields occasionally pierced by light; 4/6–27. Boone, 417 W. Broadway (431-1818).

ELENA BORSTEIN—Paintings and works on paper; through 4/7. Nahan, 381 W. Broadway (966-9313).

GREGORY BOTTS—Paintings that combine abstract and figurative elements; through 4/20. Plumb, 81 Greene St. (219-2007).

FARRELL BRICKHOUSE—Paintings on wood based on the artist's recent diving expeditions and rafting trips to the Grand Canyon and Mexico; through 4/17. Auchincloss, 558 Broadway (966-7753).

JAMES BROWN—Recent prints; through 4/6. Castelli, 578 Broadway (941-9855).

PETER BROWN—Biomorphic relief sculptures constructed from laminated wood; through 4/20. M-13, 72 Greene St. (925-3007).

SOPHIE CALLE—Conceptual projects using photography that document anonymous subjects in activities that are usually private; through 4/20. At Luhring Augustine, 130 Prince St. (219-9600) and Hearn, 39 Wooster St. (941-7055).

LOUISA CHASE—Recent paintings; 4/3–27. Alexander, 59 Wooster St. (925-4338).

DAVID CHOW—Large-scale paintings of different flowers, all comprised of three horizontal panels; 4/6–5/4. Lipton, 67 Prince St. (925-7140).

SEYMOUR CHWAST—New painted metal sculptures; through 5/4. Lustrare, 176 Prince St. (274-1880).

ROBERT COURTRIGHT—Mask-like sculptures in cast paper and bronze and works on paper; through 4/13. Gimpel/Weitzenhoffer, 415 W. Broadway (925-6090).

MICHAEL CRAIG-MARTIN—Wall drawings and recent paintings by this Irish-born artist; through 4/6. Nolan, 560 Broadway (925-6190).

GENE DAVIS—A selection of stripe paintings from the artist's estate; through 4/20. Cowles, 420 W. Broadway (925-3500).

TONY DEBLASI/ALAN WOLFSON—Recent constructed paintings/Highly realistic miniature environments. Through 4/20. Meisel, 141 Prince St. (677-1340).

DOROTHY DEHNER—A monumental sculpture titled "Sanctum with Window"; through 4/20. Twining, 568 Broadway (431-1830).

LUIS DE JESUS—A "room" made out of a cardboard box that contains the artist's bed and boots, and explores the phenomenon of self-mutilation; through 4/27. Wessel O'Connor, 580 Broadway (219-9524).

JACKIE FERRARA—New sculpture; 4/5–5/18. Klein, 594 Broadway (431-1980).

ALAIN FLEISCHER—Installations of painting, photography, film, and other media titled "The Voyage of the Ice Breaker" and "China Sea"; through 4/27. Baum, 588 Broadway (219-9854).

ISMAEL FRIGERIO—Recent metaphysical paintings; through 4/13. Alan, 270 Lafayette St. (226-5145).

BUCKMINSTER FULLER—Architectural drawings and prints; through 4/6. Burgin, 130 Prince St. (941-6435).

PAN GONGKAI—Paintings on paper, and paintings by his father Pan Tianshou (1897–1971), one of the masters of Chinese painting; 4/4–5/4. Briet, 558 Broadway (334-0433).

ANTONY GORMLEY—Recent figurative sculptures in terracotta, and an amorphous sculpture that hangs from

VARIETY–THE CHILDREN'S CHARITY
GOES BROADWAY

Photo by George Chinsee

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the ceiling; through 4/27. Ala, 560 Broadway (941-1990).

ROBERT GROSVENOR—New sculpture; 4/4–5/4. Cooper, 155 Wooster St. (674-0766).

JAN GROTH—Recent bronze sculpture; 4/3–5/1. Brown, 560 Broadway (219-1060).

INGRID HARTLIEB—Organic sculptures constructed from wood and lead and drawings framed in lead; through 4/20. The Gallery, 30 Bond St. (505-9668).

MICHELE HARVEY—Landscape paintings; through 4/20. Bridgewater/Lustberg, 529 Broadway (941-6355).

MAREN HASSINGER—Recent sculptures made of wire rope and concrete that resemble natural vegetation; through 4/13. Gracie Mansion, 532 Broadway (941-5580).

ROBIN HILL—Sculptures made with wax, fiberglass, and rubber that refer to parts of the human body; through 4/13. Lang & O'Hara, 568 Broadway (226-2121).

GODWIN HOFFMANN—Abstract paintings; through 5/4. Engelhorn, 591 Broadway (966-6882).

DAVID IRELAND—An installation; 4/6–5/16. Brandt, 568 Broadway (431-1444).

BETSY KAUFMAN/DAVID SCHAFER—New works by both; through 4/20. Berland Hall, 579 Broadway (274-9580).

STEVE KERNER—Large-scale gestural abstract paintings; through 4/25. Z, 382 W. Broadway (334-1932).

GRACE KNOWLTON—Light boxes incorporating photographs and oil stick drawings on mylar, plus montages of black-and-white transparencies; through 4/6. Witkin, 415 W. Broadway (925-5510).

JOSEPH KOSUTH—Three installations, from 1970, 1979, and 1988; through 4/13. Rubin Spangle, 395 W. Broadway (226-2161).

GUILLERMO KUITCA—New paintings; 4/3–27. Nosei, 100 Prince St. (431-9253).

SUSAN LAUFER—Recent works on paper with complex impasto grounds; through 4/27. Van Eck, 420 W. Broadway (219-0717).

ANNETTE LEMIEUX—An installation of new works; through 4/13. Baer, 476 Broome St. (431-4774).

BARRY LE VA—Recent drawings and large-scale wall and floor sculptures; 4/6–27. Sonnabend, 420 W. Broadway (966-9218).

MICAH LEXIER—New works; through 4/13. Shainman, 560 Broadway (966-3866).

CHRISTOPHER LONG—Highly-realistic paintings of familiar cartoon characters, and of shirts and tee-shirts; through 4/23. Nerlino, 96 Greene St. (966-1661).

ROBERT MANGOLD—Recent small-scale, shaped paintings in muted colors, titled "Studies for the Attic Series"; through 4/6. Cooper, 149 Wooster St. (674-0766).

THOMAS MCANULTY—Small bronze sculptures of chairs, tables, ironing boards, and other everyday objects set within classical Italian Renaissance niches; through 4/13. Weiss, 68 Laight St. (925-7313), Sat. 1–6, open weekdays by appointment.

LYNN MCCARTY—Intimately-scaled works with rich surfaces that deal with geometry in mysterious settings; 4/6–27. Toll, 146 Greene St. (431-1788).

ROBERT MORRIS—New paintings and drawings; through 4/6. At Sonnabend, 420 W. Broadway (966-6160) and 65 Thompson Street, 65 Thompson St. (226-2219).

OLIVIER MOSSET/ANDY WARHOL—New large-scale paintings/Unique prints from the Estate of Rupert Jasen Smith. Through 4/13. Baghoomian, 555 Broadway (941-1410).

MARTIN MULL/PHYLLIS HERFIELD—Paintings/Portraits of art dealers, artists, and other people involved in the New York art world; 4/6–27. Helander, 415 W. Broadway (966-9873).

PETER NADIN—"Poetry Room"—a one-year installation that changes monthly; through 8/31/91. American Fine Arts Co., 40 Wooster St. (941-0401).

JAMES NARES—New works; through 4/13. Kasmin, 580 Broadway (219-3219).

ALBERT PALEY—Architectectural furniture with ornamental metalwork; through 4/13. Fendrick, 568 Broadway (966-2820).

GINA PANE—A survey of works from 1970 to 1990, including photographs documenting her early body art performances and later fabricated wall pieces; through 4/6. Marcus, 578 Broadway (226-3200).

KINGSLEY PARKER—New sculptures using the image of the tanker; 4/9–5/4. Condeso/Lawler, 76 Greene St. (219-1283).

ED PASCHKE—New paintings that depict computer-like images of a large face that symbolizes "Everyman" and his quest for spiritual enlightenment; through 4/16. Kind, 136 Greene St. (925-1200).

CHRIS PFISTER—Paintings that depict enigmatic characters in inexplicable narratives, using imagery and styles appropriated from art history and 19th-century photography; through 5/10. Lee, 588 Broadway (966-2676).

DONG PHAN—Expressionistic oil paintings in a series titled "War"; through 4/19. Foster Goldstrom, 560 Broadway (941-9175).

PABLO PICASSO—His designs for *Parade*, the 1917 ballet, on loan from the Musee Picasso; 4/6–6/13. The Drawing Center, 35 Wooster St. (219-2166).

TONI PUTNAM—Cast bronze sculptures of symbols from mythology, alchemy, and religion; 4/4–5/4. Hawkins, 448 W. Broadway (477-5699).

LEONARD PYTLAK—Works from the 1930s and 1940s, including screenprints, lithographs, woodcuts, watercolors, and drawings; 4/6–5/31. Sragow, 67–73 Spring St. (219-1793).

DAVID RABINOWITCH—Recent abstract drawings in charcoal and wax; through 4/30. Flynn, 113 Crosby St. (966-0426).

ARCHIE RAND—His "Letter Paintings" of 1968–71, in which the artist combined subject matter and unique surface texture with texts that payed homage to jazz and rock'n'roll musicians of the 1950s and 60s; 4/6–5/18. Exit Art, 578 Broadway (966-7745).

ROBERT REITZFELD—Paintings that depict silhouettes taken from photographs in family albums, with superimposed images; through 3/30. Brown, 560 Broadway (219-1060).

JACK RISLEY—New freestanding paper sculptures; through 4/6. Postmasters, 80 Greene St. (941-5711).

GUSTAVO RIVERA—Kaleidoscopic abstract paintings that draw on the artist's memories of growing up in Mexico; through 4/13. Katzen, 475 Broome St. (966-4469).

STEPHANIE ROSE—New paintings; through 4/9. Donahue, 560 Broadway (226-1111).

JON SCHUELER—New paintings in a series titled "The Woman and the Sky"; through 4/24. Perlow, 560 Broadway (941-1220).

DEE SHAPIRO/MARILYN GREENBERG—Recent works on paper/Mixed-media constructions. Through 4/20. Zarre, 379 W. Broadway (431-3456).

JUDITH SHEA—Four cast bronze sculptures that the artist likens to 20th-century monument statuary; through 4/27. Protetch, 560 Broadway (966-5454).

JON SINGER—Recent paintings executed with wall-paper rollers in different patterns; through 4/6. Yi, 249 Centre St. (334-5189).

DAVID SMITH—An installation titled "Blue Maze" that deals with the current crisis in the Middle East; through 4/20. P.P.O.W., 532 Broadway (941-8642).

PAT STEIR—Etchings and woodblock prints that continue her investigation of the waterfall, using colors and textures that evoke the look, feel, and sound of cascading water; through 4/27. Crown Point Press, 568 Broadway (226-5476).

PAUL SUTTMAN—Bronze and marble sculptures executed over the past ten years that refer to art history through the use of classical architecture, archetypal figures, and Cubist and Futurist motifs; through 4/20. Staib, 8 Greene St. (941-597).

RICHARD TADDEI—Figurative paintings that combine bright colors and fragmented planes; through 4/20. Bettal, 137 Duane St. (233-7824).

N. WAYNE TAYLOR—New paintings; through 4/20. Sermas, 19 Greene St. (431-5743).

COLIN THOMSON—Paintings that refer to architecture, totem poles, Chinese ceramics, connect-the-dot games, and cartoons; through 4/6. Lieberman & Saul, 155 Spring St. (431-0747).

MARY JO VATH—Small-scale paintings that are meticulous renderings of single or grouped objects; through 4/6. Thorp, 103 Prince St. (431-6880).

JOSE IBANEZ VIANA—Ethereal abstract paintings; through 5/6. Leonard, 138 Wooster St. (677-1223).

LELAND WALLIN—Still-life paintings of colorful toys set on tables and in landscapes; 4/6–27. Henoch, 80 Wooster St. (966-6360).

JAMES WATKINSON—Structures and boxes that explore his themes of the forest and a nostalgic longing for shelters; through 4/27. Cavin-Morris, 560 Broadway (226-3768).

JOHN WESLEY—Recent paintings that depict parts of women's bodies and earlier paintings that are reminiscent of 1950s cartoons; through 4/6. Fiction/nonfiction, 21 Mercer St. (941-8611).

H. C. WESTERMANN—Watercolors, drawings, and prints from 1968–1974; 4/4–5/11. Lennon, Weinberg, 580 Broadway (941-0012).

MICHAEL KELLY WILLIAMS—Abstract paintings that refer to African myths and cultural traditions; through 4/6. Kelly, 591 Broadway (226-1660).

FRED WILSON—A two-part installation with video and sound that investigates primitivism, "high" and "low" art, and the impact of colonialism on the museum; through 4/6. Metro Pictures, 150 Greene St. (925-8335).

VIVIAN WOLOVITZ—Luminous collaged paintings; 4/6–/1. Haller, 415 W. Broadway (219-2500).

ANDREW YOUNG—New paintings; through 4/20. Beitzel, 102 Prince St. (219-2863).

DAISY YOUNGBLOOD—New ceramic sculptures of human and animal forms that are evocative of a primal memory; through 4/6. Cugliani, 508 Greenwich St. (966-9006).

JOHN ZINSSER—New paintings; through 4/27. Pretto, 54 MacDougal St. (673-7662).

Other

DOVE BRADSHAW—Paintings and sculpture; through 4/15. Gering, 14 W. 11th St. (353-2633).

ELISA DECKER—Paintings and drawings of trees, executed directly from life; through 4/7. La Galleria, 6 E. 1st St. (505-2476). See "Performance" under La Galleria.

DOROTHY DEHNER—A retrospective of sculpture, paintings, and drawings, from the 1930s to the present; through 4/16. Baruch College, 135 E. 22nd St. (387-1006).

ELAINE DE KOONING—Portraits painted beween 1939 and 1987, including John F. Kennedy, Frank O'Hara, Edwin Denby, Harold Rosenberg, and others; through 4/19. Brooklyn College, 2118 Boylan Hall, Brooklyn (718-780-5181).

ALEXANDER FISCHER/JUAN USLE—Fragile carved wood sculptures suspended from the ceiling/Abstract paintings that explore color relationships. Through 4/25. Swiss Institute, 35 W. 67th St. (496-1759).

LILLIAN MULERO—Paintings of 18th-century women in intimate poses; through 4/19. Intar, 420 W. 42nd St. (695-6135).

PEARSON POST INDUSTRIES—An installation titled "Operation Desert Clouds"; through 4/20. Storefront for Art & Architecture, 97 Kenmare St. (431-5795).

JUDITH WEINPERSON—An installation that explores domestic violence; through 4/14. Columbia University, East Wing Gallery, 206 Ferris Booth Hall (854-3611).

M.W. WILSON—New paintings that combine abstraction and imagery; through 4/6. Realart, 304 E. 5th St. (777-2215), Wed.–Sun. 1–5.

GROUP SHOWS

Madison Avenue and Vicinity

HUNTER COLLEGE—68th St. and Lexington Ave. (772-4991). "Eight Young Artists, Then (1964) and Now (1991)," with works by Andre, Bannard, Barry, Huot, Johanson, Milkowski, Ohleson, Syverson; 4/9–5/10.

MARKS—1018 Madison Ave. (861-9455). "Artists' Sketchbooks," with sketchbooks on loan from Andre, Bourgeois, Clemente, Johns, Marden, Pollock, Reinhardt, Ryman, Schnabel, Twombly, Winters, others; through 5/4.

MARYMOUNT MANHATTAN—221 E. 71st St. (517-0400). "In Memory of Nature," with works by Braden, Chase, D'Amario, Ericksen, Forsell, Gilje, Henderson, Smith, Sumners; through 4/20.

SPANIERMAN—50 E. 78th St. (879-7085). "Artists of

Ohio, 1880–1930," with works by Bellows, Burchfield, Duveneck, Farny, Potthast, Twachtman, Whittredge, others; through 5/4.

THE SPANISH INSTITUTE—684 Park Ave. (628-0420). "Spanish Prints in the Eighties," with works by Chillida, Cronica, Valdes, Villalta, others; through 4/27.

VANDERWOUDE TANANBAUM—24 E. 81st St. (879-8200). Abstract paintings and sculpture from the 1940s through the 60s; through 4/6.

57th Street Area

BLUM HELMAN—20 W. 57th St. (245-2888). Works by Bowling, Hunt, Sicilia; through 4/27.

CLARK—24 W. 57th St. (246-2205). Works by Maberry, Oestreich, Silver; through 4/6.

DRUTT—724 Fifth Ave. (974-7700). Works by Dominguez, Gentille, Kotula, Natzler, Toubes, others; through 4/6.

DUCASSE—416 E. 59th St. (750-1313). Surrealist works by Magritte, Matta, Masson, Miro, Tanning, Varo, others; through 4/27.

HEIDENBERG—50 W. 57th St. (586-3808). Prints by Calder, Dine, Nevelson, Paladino, others; through 4/9.

ROSENFELD—50 W. 57th St. (247-0082). American abstract paintings from the 1930s by Bolotowsky, Cavallon, Diller, Gallatin, Greene, Kamrowski, Morris, Shaw, others; through 4/27.

SHEEHAN—41 E. 57th St. (888-4220). Prints by Baselitz, Polke, Richter; through 4/30.

SoHo and TriBeCa

ANDERSON—63 Thompson St. (431-8547). Works by Canaux, Jacobson, Halasz, Wells; through 4/9.

ARTISTS SPACE—223 W. Broadway (226-3970). "Western Agenda: Deborah Garwood, Ava Gerber, Page Hauser, Rita McBride, John Monti, David Schafer"; "Reconstructions: Assemblages by Jim Rittiman"; "Boxes: Sculpture by William White"; through 5/4.

CLOCKTOWER—108 Leonard St. (233-1096). "Perspectives in Conceptualism: An Exhibition of Soviet Conceptual Art"; through 4/21.

DAVIDSON—415 W. Broadway (925-5300). Works on paper by Afro, Christo, Dufy, Giacometti, Matisse, Pissarro, Wesselman, others; through 4/23.

49TH PARALLEL—420 W. Broadway (925-8349). Photographic works by Buchan, Cohen, Evergon, Grauerholz, Maggs, Whitten; through 4/20.

GOOD—532 Broadway (941-8066). Works by Colson, Haynes, Humphries, Lucas, Martin, Row; through 4/27.

JAMISON THOMAS—588 Broadway (925-1055). "Compulsion," with works by Basquiat, Flechemuller, Frady, Jensen, Sisto, Thatcher, others; through 4/27.

LOUVER—130 Prince St. (925-9205). Works by Moses, Richter, Scully; through 4/20.

PACE—142 Greene St. (421-3292). Sculpture by Calder, Judd, Nevelson, Noguchi, Oldenberg, others; through 4/13.

SOHO CENTER FOR VISUAL ARTISTS—114 Prince St. (226-1995). "Out of Found," with works by Bell, Hirschberg, Martin, Newland; 4/3–5/11.

STEINBAUM—132 Greene St. (431-4224). Works by Hammer, Dinh Le, Shaw, Tacha; through 5/4.

TWINING—568 Broadway (431-1830). "The Nude: Drawings of the Figure by New York School Artists, Circa 1930–1950," with works by Archipenko, Avery, Bishop, Cadmus, Hartley, Hofmann, Krasner, Neel, M. Soyer, others; through 4/20.

Other

COLUMBIA UNIVERSITY—Wallach Art Gallery, Schermerhorn Hall and Arthur Ross Architecture Gallery, Buell Hall, Broadway and 116th St. (854-6800). "Contemporary Architectural Drawings: Donations to the Avery Library Centennial Drawings Archive"; 4/3–5/4.

GREY ART GALLERY & STUDY CENTER—33 Washington Place (998-6780), Tue., Thu., Fri. 11–6:30, Wed. 11–8:30, Sat. 11–5. "Interrogating Identity," with works by Araeen, Bellmore, Chong, Chan, Hatoum, Lovell, Piper, Simmons, others; through 5/18.

LEHMAN COLLEGE—Bedford Park Blvd. West, Bronx (960-8211). "Collages: New Applications," with works by Andrews, Ben-Haim, Baldessari, Bickerton, Miss, Paik, Pindell, Ruppersberg, Scanga, Vaisman, others; through 5/4.

MET LIFE—24 E. 24th St. (578-2723), Mon.–Sat. 10–6. Drawings by six sculptors, including Ambrose, De Gennaro, Fasnacht, Godfrey, Spitzer, Zito; through 5/11.

P.S. 122—150 First Ave. (228-4150). "A Different Normal," with works by Corbin, McPhail, Mullen, Petersen; through 4/24.

RYAN—452 Columbus Ave. (799-2304). American prints executed between 1905–1948, by Allen, Bertoia, Lozowick, Margolies, Wood, others; through 4/27.

SALMAGUNDI CLUB—47 Fifth Ave. (255-7740), daily 1–5. "American Watercolor Society 124th Annual International Exhibition"; through 4/28.

THE NEW YORK STUDIO SCHOOL—8 W. 8th St. (673-6466). Drawings by Avril, Baselitz, Downes, Marden, Porter, Santore, True, Wilmarth, others, curated by John Lees; 4/4–5/4.

WHITE COLUMNS—154 Christopher St. (924-4212). "Lyric Uses for Beauty at the End of the Century," with works by Abrams, Anderson, Goldberg, Howard, Landers, Pfister, Weatherford, others; "White Room Program," with works by Chung, Hughes, Tompkins; through 4/21.

PHOTOGRAPHY

BRUCE BARNBAUM/KAREN HALVERSON—Photographs of abstracted landscapes in California, Utah, and Arizona/Color photographs of deserts in the American West; 4/9–5/25. Witkin, 415 W. Broadway (925-5510).

JOHN COPLANS—Recent multi-paneled photographs depicting separate parts of his body, in a series titled "Self Portraits"; through 4/20. Lelong, 20 W. 57th St. (315-0470).

LEAH DEMCHICK—Palladium gum-dichromate prints in a series titled "Of Mermaids"; through 4/20. Staley-Wise, 560 Broadway (966-6223).

ALAIN FLEISCHER—Installations of painting, photography, film, and other media titled "The Voyage of the Ice Breaker" and "China Sea"; through 4/27. Baum, 588 Broadway (219-9854).

HENRY FLYNT—Color photographs taken in 1979, of graffiti by Samo (Jean-Michel Basquiat and Al Diaz); through 4/13. Harvey, 537 Broadway (925-7651).

A. J. FURMAN—Photographs that chronicle life in Brighton Beach and Coney Island; 4/4–5/3. Step, 66 Crosby St. (226-6516).

ALAN GINSBERG—Diaristic images of himself and those around him during the Beat years, including Jack Kerouac, Neil Cassady, William S. Burroughs, and others; through 4/13. Sikkema, 155 Spring St. (941-6210).

MARY HELLER—Black-and-white photographs spanning a ten-year period, including images from the Middle East, Mexico, Nepal, and Peru; through 4/6. Ledel, 168 Mercer St. (966-7659).

EIKOH HOSOE—Nudes studies from his 1970 series, "Embrace"; through 5/4. Photofind, 138 Spring St. (334-0010).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $3; students $1.50; seniors $1. Through 6/9: "An Uncertain Grace: The Photographs of Sebastiao Salgado."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. and Wed. 11–6, Thu. 11–8, Fri.–Sun. 11–6. $3; students $1.50; seniors $1. Through 4/7: "Contemporary French Photography 'En Liberte.' "

LEN JENSHEL—Color photographs of the American West—especially parts of Nevada, Utah, and Colorado—taken from the roadway, using his car lights as a yellow or red light source; through 4/20. Miller, 138 Spring St. (226-1220).

ANNIE LEIBOVITZ—Black and white photographs of Mikhail Baryshnikov and Mark Morris's dance collaboration, in a series titled "The White Oak Dance Project"; 4/3–5/4. Danziger, 415 W. Broadway (226-0056).

ERICA LENNARD—Photographs of gardens in Kyoto, Japan; 4/9–27. Sonnabend, 420 W. Broadway (966-6160).

ROBERT LEVIN—Recent hand-tinted photographs that depict images such as pyramids of salt or a perfect pair of potatoes against black backgrounds; through 4/27. Borden, 560 Broadway (431-0166).

STEFAN LUPINO—Erotic photographs; through 4/13. Neikrug, 224 E. 68th St. (288-7741).

FRANK MAJORE—Recent cibachrome photographs, including nocturnal cityscapes that have been enhanced in the studio with colored gels and multiple projections, giving each photograph an ominous, sensuous quality; through 4/20. Solomon, 724 Fifth Ave. (582-4283).

GEANNA MEROLA—Painted photographs that depict objects similar in form but otherwise entirely dissimilar; through 4/13. Coupe de Grace, 579 Broadway (431-5799).

MIDTOWN Y—334 E. 14th St. (674-7200). Photographs by Ellison, Feresten, Marcotte; through 4/17.

RICHARD MISRACH—Recent color photographs from his ongoing project "Desert Cantos" that depict bullet-riddled *Playboy* magazines he discovered while documenting a nuclear test site in Nevada; through 4/27. Pyramid, 568 Broadway (431-3270).

NIKON HOUSE—620 Fifth Ave. (586-3907), Tue.–Sat. 9:30–5:30. Color photographs of flowers and gardens by Cavagnaro, Douglas, Druse, Harper, Krementz, McDonald, Taylor, Woodyard; through 4/27.

MARCO PROZZO—Black-and-white silver gelatin prints and Cibachrome prints that depict collage constructions of found objects; 4/4–5/1. Rice, 325 W. 11th St. (366-6660), Thu.–Sat. 10–6.

JOSEPH SUDEK—Photographs of Prague from 1911–1976; through 4/25. Aperture's Burden Gallery, 20 E. 23rd St. (505-5555).

MADOKA TAKAGI/EUGENE ATGET—Photographs of New York that frequently depict images of disrepair and decay/A selection of vintage photographs of Paris. Through 4/27. Min/Lowinsky, 584 Broadway (226-5442).

MARC WISE—Photographs of truckers and truckstops all over America; through 5/4. Opsis, 561 Broadway (966-8881), Sat. 11–5.

PERFORMANCE

LA GALLERIA—6 E. 1st St. (505-2476). 4/6 at 8, 4/7 at 3: "Arbor Vitae," a collaboration between painter Elisa Decker and storyteller Marcia Lane. Free.

WHITNEY MUSEUM AT PHILIP MORRIS—120 Park Ave. (878-2453). 4/3 at 7:30: Deidre Murray's "Unending Pain." Free.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $4.50, seniors students $2, children under 12 free (Tue. 5–8, $2.20 adults, $1 students and seniors). Through 4/28: "Furniture by Wendell Castle."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Contribution $4; children $2. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 4/4: "Behind the Scenes." Through 4/29: "Manifest Destiny." Through 6/2: "Tropical Rainforests: A Disappearing Treasure."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2; students and seniors $1.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 6/23: "The Third Emerging Biennial: The Third Dimension and Beyond." Through 8/4: "The Nearest Edge of the World: Art and Cuba Now." Through 6/2: "The Falling Series: Paintings by Emma Amos."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Egyptian Galleries . . . Period Rooms . . . Williamsburg Murals . . . Through 6/2: "Curator's Choice: Impressionism and Post-Im-

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pressionism at The Brooklyn Museum." Through 9/30: "In Pursuit of the Spiritual: Oceanic Art Given by Mr. and Mrs. John A. Friede and Mrs. Melville W. Hall." Through 4/1: "Grand Lobby Installation by Reeva Potoff." Through 5/6: "Albert Bierstadt: Art & Enterprise."

BROOKLYN'S HISTORY MUSEUM—The Brooklyn Historical Society, 128 Pierrepont St., Brooklyn, N.Y. (718-624-0890). Wed.–Sun. 12–5. $2.50; children under 12 $1; free Wed. Through 9/15: "Images and Image Makers: 19th-Century Portraiture in Brooklyn."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 8/30/92: "The Cooper-Hewitt Collections: A Design Resource."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Through 6/21: "Works by Maria Nordman." Through 3/28: "John Chamberlain." Through 6/21: "Bernd and Hilla Becher." **393 W. Broadway,** Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "Broken Kilometer." **141 Wooster St.,** Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "The New York Earth Room."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted. Fragonard's "The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in fall of 1991.

JAPAN SOCIETY—333 E. 47th St. (832-1155). Tue.–Sun. 10 a.m.–5. Contribution $2.50. Through 4/14: "Made in Japan: American Influence on Japanese Quilts."

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., Thu. 10 a.m.–5, Fri. 10 a.m.–3. $4.50, seniors $3, children $1. Through 4/14: "Jacques Lipchitz: A Life in Sculpture." Through 8/18: "Selections from the Jewish Museum's Collection."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. One of the largest museums in the world, the permanent collection includes more than two million works of art spanning 5,000 years of world culture . . . Through 6/30: "Five Years of 19th-Century Acquisitions." Through 5/19: "New Guinea Bone Carvings." Through 4/14: "Theatre de la Mode." Through 4/7: "American Kasten: The Dutch-Style Cupboards of New York and New Jersey, 1650–1800." Through 5/26: "Chess and Art." Through 5/5: "The Fauve Landscape: Matisse, Derain, Braque, and Their Circle, 1904–1908)." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–4:45. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 8/4: "Selections from the Permanent Collections." Through 4/21: "The Drawings of Anthony van Dyck." Through 4/21: "17th-Century Flemish Drawings from The Morgan Library." Through 5/26: "Fashion in Illuminated Manuscripts."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Daily 9 a.m.–9. Free. Through 6/9: "The Quilt Encyclopedia." Through 6/16: "Access to Art: All Creatures Great and Small."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students $3.50; seniors $3; Thu. 5–9 pay what you wish. Through 4/23: "Liubov Popova." Through 4/30: "British Photography from the Thatcher Years." Through 4/30: "Art of the Forties." Through 4/23: "Projects: Michael Craig-Martin."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $4; students and seniors $3. Through 5/5: "Keeping the Tradition Alive: History of Irish Music and Dance in New York City." Through 2/16/92: "The Artistic New York of Louis-Comfort Tiffany." Through 6/9: "Within Bohemia's Borders: Greenwich Village, 1830–1930."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 5/5: "166th Annual Exhibition."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children. Through 4/7: "Love for Sale...Free Condoms Inside—Broadway Window Installation by Gran Fury and PONY." Through 4/7: "Cadences: Icon and Abstraction in Context." Through 4/7: "And 22 Million Very Tired and Very Angry People." Through 4/7: "Manuel Pardo: Late 20th-Century Still Lifes."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sun. 10 a.m.–5. $4.50; seniors $3, children $1. Through 9/23: "Markers of Change: Documents of American History."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m. –6. "Building the New York Public Library." Through 4/13 (note: this exhibition is in the Berg Collection of The New York Public Library, and is not open to the public on Thursdays): "Charles Dickens: His Life and Work." Through 6/22: "Eighty from the Eighties: A Decade of Fine Printing."

NOGUCHI MUSEUM—32–37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.–6. $2 contribution suggested. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 to 3:30, and returns on the hour for roundtrip fare of $5). Museum closes for the winter after 11/28. Through 11/90.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 4/24: "Thomas Woodruff: Loon Ballade." Through 4/14: "Luis Cruz Azaceta: The AIDS Epidemic Series."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $5; seniors $3; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection III" . . . "Calder's Circus." Through 6/16: "1991 Biennial Exhibition: Second Floor, Works by Artists Who Came to Prominence in the 1950s and 1960s." 4/9–6/23: "1991 Biennial Exhibition: Fourth Floor, Works by 29 Younger Artists." Through 4/7: "The Drawings of Jasper Johns." Through 4/7: "Drawings from the Permanent Collection: Surrealism and After." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 12/30/91: "Painted Forms: Recent Metal Sculpture." Through 5/1: "Abstraction Before 1930: Selections from the Permanent Collection of The Whitney Museum of American Art." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. Through 5/11: "American Originals: Selections from Reynolda House, Museum of American Art." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. 4/3–6/7: " SITEseeing: Travel and Tourism in Contemporary Art."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 4/4 at 6: "2nd Masterworks of Contemporary Glass Benefit Auction." On view from 4/2. Call New York Experimental Glass Workshop for ticket information at 966-1810.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). Next sale on 4/17.

DOYLE—175 E. 87th St. (427-2730). Next sale on 4/10.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). Next sale on 4/10.

MUSIC AND DANCE

COMPILED BY FLORENCE FLETCHER

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8300).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, April 3

ORCHESTRE NATIONAL DE LYON—Emmanuel Krivine conductor; pianist Bruno Leonardo Gelber. Works by Rimsky-Korsakov, Rachmaninoff, Berlioz, Ravel. Avery Fisher Hall at 8. $11–$20.

THREE VOCAL SOLOISTS: "INTERPRETATIONS"—Joan LaBarbara, Dora Ohrenstein, Christine Schadeberg. Cage's *Mirakus* (N.Y. premiere), LaBarbara's *Urban Tropics;* works by Berio, Ben Johnston, and emerging composers. Merkin Concert Hall at 8. $10.

KATHLEEN SUPOVE, pianist. Donald Martino's *Twelve Preludes* (N.Y. premiere), Tod Machover's *Chansons d'Amour* (N.Y. premiere), works by Elena Firsova and Randall Woolf. Weill Recital Hall at 8. $10.

JUILLIARD STUDENT CONCERT—Mozart's Fugue in C for Two Pianos, K. 426. Alice Tully Hall at 1. Free.

JUILLIARD CONCERTS IN THE GARDEN—West Side Chamber Players. Bach, Ewazen, Mase. IBM Garden Plaza, Madison Ave. and 57th St., at 12:30. Free.

MIDTOWN JAZZ AT MIDDAY—Composer/vocalist Michael Brown. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $3.

THE JAZZMEN—Donnell Library Center, 20 W. 53rd St., at 12:30 p.m. Free.

PERFORMANCE ON 42ND—Composer/cellist Diedre Murray leads an 11-member ensemble in a performance of her work *Unending Pain*. Sculpture Court, Whitney Museum of American Art at Philip Morris, Park Ave. at 42nd St., at 7:30. Free.

SHERI GREENAWALD, soprano/**JERRY HADLEY,** tenor. Operatic arias and duets. Benefit for the George London Foundation, with host Tony Randall. Lotos Club, 5 E. 66th St. (772-2768), at 8. $150.

TERRY JENOURE, vocalist/violinist/composer. Original jazz works with trio featuring bassist Gene Torres, percussionist Kamal Sabir. Alternative Museum, 17 White St. (966-4444), at 8. $8.

ROBERT PHILLIPS, guitarist. Federal Hall, 26 Wall St. or 15 Pine St., at 12:30 p.m. Free.

NOEL POINTER, electric violinist. South Street Seaport, Pier 17 Pavilion, Fulton and South Sts. (732-7678), at 6. Free.

Thursday, April 4

ENGLISH CHAMBER ORCHESTRA, Pinchas Zukerman conductor/violinist. Bach's Violin Concerto in E, BWV 1042; Mozart's Adagio in E, K. 261 and Rondo in C, K. 373. Also, works by Elgar and Haydn. Carnegie Hall at 8. $10–$40.

NEW YORK PHILHARMONIC, Leonard Slatkin conductor; narrator Eugene Marshall. "All-American Program" featuring Copland's *Fanfare for the Common Man,* Schuman's *American Festival* Overture, and works by Thomson, Ives-Schuman, Bernstein, Tower, Gould, Barber, Ward. Avery Fisher Hall at 8. $10–43.

PEDJA MUZIJEVIC, pianist (N.Y. debut). Works by Daniel Nelson (commissioned; world premiere), Davorin Kempf (U.S. premiere), Haydn, Janacek, Ravel, Scriabin. Alice Tully Hall at 8. $12.

NEW YORK YOUTH SYMPHONY BRASS CHOIR—World premiere of a piece by Edward D. Harsh; also, works by Lees, Gabrieli, Barber, Starer, Dukas, others. Weill Recital Hall at 8. Free.

IGOR KIPNIS, harpsichordist. Works by J.C. Bach, Couperin, Handel, Mozart, Scarlatti. Hunter College Recital Hall, 615 West Building, Lexington Ave. and 68th St. (772-4448) at 8. $8.

ADAM PARKER, vocalist. Lincoln Center Library at 4. Free.

RICHARD GOODE, pianist. Benefit for Hospital Audiences, Inc. The Trianon Suite at the Carlyle Hotel, Madison Ave. and 76th St. (575-7676), at 8:30. $100.

MATTHEW T. LEWIS, organist. All-Messiaen program. St. Paul's Chapel, Columbia University, Broadway and 116th St. (854-1540), at noon. Free.

"A KING PORTRAIT"—Highlights from Martin Luther King Jr.'s speeches with segments from *Pascal Triptych,* Owen Burdick's electronic musical score. Trinity Church, Broadway and Wall St., at 1. Free.

BARGEMUSIC—Violinist Christiaan Bor; cellist Daniel Gaisford; violist Toby Hoffman; pianist Joseph Villa. Works of Mozart, Beethoven, Brahms. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

Friday, April 5

TOKYO METROPOLITAN SYMPHONY ORCHESTRA (U.S. debut), Hiroshi Wakasugi conductor; violist Nobuko Imai. Minoru Miki's *Jo no Kyoku;* Bartok's Viola Concerto, Op. posth.; Dvorak's Symphony No. 8 in G, Op. 88. Carnegie Hall at 8. $10–$42.

BULGARIAN STATE RADIO AND TELEVISION FEMALE VOCAL CHOIR—The 26-member ensemble performs "Le Mystere des Voix Bulgares." Avery Fisher Hall at 8. $13–$25.

SANTA FE CHAMBER MUSIC FESTIVAL ON TOUR—Bassist Edgar Meyer's *Quintet* (commissioned; N.Y. premiere); Ravel's Sonata for Violin and Cello; Schubert's Quintet in A, Op. 114, "Trout." Metropolitan Museum at 8. $16.

ROBERT MAXWELL, harpist. Works by Bach, Wagner, Rimsky-Korsakov, Liszt, Gershwin. Weill Recital Hall at 8. $20.

NEW JAZZ NETWORK TRIPLE BILL—The Don Cherry Quartet; Geri Allen and Dewey Redman; Jerry Gonzalez and the Fort Apache Band. Town Hall at 8. $10.

JUILLIARD CONTEMPORARY MUSIC ENSEMBLE—Christopher Kendall conductor. Works by Nathan Currier (world premiere), Bruce MacCombie (N.Y. premiere), Stephen Albert. Alice Tully Hall at 8. Free; tickets required (874-7515).

LARRY RIDLEY, bassist/**JAZZ LEGACY ENSEMBLE**—The music of Horace Silver. Pace University Downtown Theatre, Spruce St. between Gold St. and Park Row (346-1715), at 7:30. $12 in advance; $15 at door.

SUZANNE FREMON, pianist. Lincoln Center Library at 4. Free.

THREE VOCAL SOLOISTS: IMPROVISATIONS—Jazz vocalist Jeanne Lee; vocalist Tu Nokwe with marimbist Valerie Naranjo; experimental performer Shelley Hirsch. Greenwich House Auditorium, 27 Barrow St. (334-0216), at 8. $10.

SAMUEL REINER, cellist. Three solo cello suites by Bach. Renee Weiler Recital Hall, Greenwich House Music School, 46 Barrow St. (242-4770), at 8. $6.

TOM NORTH—Electric guitar and computer. Roulette, 228 W. Broadway (219-8242), at 9. $6.

FIRST FRIDAYS CONCERT—The Tang Family Pipa Trio, playing Chinese lutes; Adam Plack performing on the Australian didgeridoo (a tree limb hollowed by termites); The Heavenly Tones, an a capella gospel sextet from Brooklyn; and Eletfa, a Hungarian folk ensemble. Performance Space, 179 Varick St. (south of Houston) (691-9510), at 7:30. $5.

FAMILIES IN IRISH MUSIC—Four family duos playing traditional Irish songs. Washington Square Church (545-7536), 135 W. 4th St., at 8. $12.

LORETTA O'SULLIVAN, cellist/**DAVID BREITMAN,** fortepianist. Works by Beethoven. St. Michael's Church, Amsterdam Ave. and 99th St., at 8. $10.

MARK SALMAN, pianist. The fifth of seven "Beethoven Sonatas Cycle" programs. The Friends Meeting House, 15 Rutherford Place at E. 15th St. (203-322-1292), at 7:30. $7.

CAECILIAN CHAMBER ENSEMBLE, Gerardo Levy director. Works by Rossini, Offenbach, Stewart, Bach. Bloomingdale House of Music, 323 W. 108th St. (865-6986), at 8:30. $5.

HORACE MANN AND RYE COUNTRY DAY SCHOOL GLEE CLUBS—Works by Schutz, Holst, Britten, Faure. Madison Avenue Presbyterian Church, at 73rd St., at 8. Call 548-4000 for free tickets.

Saturday, April 6

IGOR STRAVINSKY MEMORIAL CONCERT—Commemorating the 20th anniversary of his death. Program includes *Symphony of Psalms, Apollo, Requiem Canticle,* and *Oedipus Rex,* in which Paul Newman is the Speaker. Robert Craft conducts the Orchestra of St. Luke's, the New York Choral Artists, and five soloists: Jon Humphrey, Wendy White, John Ostendorf, John Cheek, and David Gordon. Proceeds go to Newman's Hole in the Wall Gang Camp. Avery Fisher Hall at 8. $14–$30. Call (203) 777-0522 for special contributory tickets ($50–$200).

COLLEGIATE CHORALE, Robert Bass conductor; soprano Harolyn Blackwell; baritone Roger Roloff. Johannes Brahms's *Ein Deutsches Requiem.* Carnegie Hall at 8. $11–45.

SINE NOMINE SINGERS, Harry Saltzman conductor. Handel's dramatic oratorio, *Saul,* accompanied by baroque orchestra. Alice Tully Hall at 8. $10–$20.

ORATORIO SOCIETY OF NEW YORK SOLO COMPETITION FINALS—Weill Recital Hall at 1:30.

HOWARD CASS, pianist/composer—Solo piano pieces by Debussy; Cass's Concerto for Piano/Synthesizer and Chamber Orchestra with Orchestra New York, John Dodson conductor. Weill Recital Hall at 5:30. $12.

YALE MUSIC SPECTRUM—Pianists Dangsun Song and Peter Frankl. Schubert's Variations in A-Flat for Piano Four Hands, D. 813; Prokofiev's Sonata for Two Violins in C, Op. 56; Schumann's Piano Quartet in E-Flat, Op. 47. Merkin Concert Hall at 8:30. $10.

PAULA ROBISON, flutist, with others. Metropolitan Museum at 8. Sold out.

CHRISTINA KISS, pianist. An all-Liszt program. Weill Recital Hall at 8:30. $14, $20.

CON BRIO ENSEMBLE—"Meet the Composer." Works by Beethoven, Rauscher, Brahms. Lincoln Center Library at 2:30. Free.

VICTORIA GRISWOLD, pianist/**ROBERT OLIVIA,** clarinetist/**GEORGYN GEETLEIN,** soprano. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

FRANKIE MANN—Electronics, computer, voice, piano. Roulette, 228 W. Broadway (219-8242), at 9. $6.

LYNN OWEN, soprano. Theodore Roosevelt Birthplace, 28 E. 20th St. (866-2086), at 2. $1 house admission.

"TRADITIONS IN SWING" BENEFIT—Noon–6: Doc Cheatham and his Sweet Basil Quartet; The Duke's Men; Art Baron's Ellington alumni band; Kenny Washington and the Swing Archives; Sammy Price. $35. 8–midnight: Concert featuring Arthur Taylor, Jon Faddis, Bill Doggett, Jonah Jones. $50 (or $75 for both sessions). St. Peter's Church, Lexington Ave. and 54th St. (865-5795).

SONGS AND BALLADS BY JAMES REAMS—Washington Square Church Parlor, 133 W. 4th St. (545-7536), at 8. $6.

IRISH PIPING—Jerry O'Sullivan and Brian Yates play warpipes and Uileann pipes. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 2:30. $3.

SHIRLEY VERRETT, mezzo-soprano. Works by Shubert, Brahms, Joaquin Nin. Accompanied by Warren George Wilson. Lehman College Concert Hall, 250 Bedford Park Blvd. West, Bronx (960-8045), at 8. $20, $22.50.

TOKYO METROPOLITAN SYMPHONY ORCHESTRA, Hiroshi Wakasugi conductor; pianist Michie Koyama. Works by Jo no Kyoku, Minoru Kiki, Schumann, Brahms. Brooklyn Center for the Performing Arts at Brooklyn College (Whitman Hall), one block from junction of Flatbush and Nostrand Aves. (718-434-BCBC), at 8. $15–$22.

TRADITIONAL ANDEAN MUSIC—Antara del Barrio and panpipe player Ricardo Silva will perform. Brooklyn Public Library (718-780-7700), at 1:30. Free.

THE QUEENS CONSORT—The debut of a seven-member vocal group, accompanied by lute and viola da gamba. Works by Byrd, Dowland, Morley, Wilbye, Weelkes. St. Mark's Church, 33-50 82nd St., Jackson Heights, Queens (718-424-7634), at 8. $8.

LAURA SIDES, voice. Senior recital. Wagner College, Howard Ave. and Campus Rd., Staten Island (718-390-3313), at 8. Free.

Sunday, April 7

NEW YORK CITY GAY MEN'S CHORUS—"Anything Cole!" Gary Miller directs this concert celebrating the 100th-birthday year of Cole Porter; joining the chorus are Stockard Channing, Chita Rivera, David Carroll, Daugherty and Field, Terri White, Elly Stone. Carnegie Hall at 8. $10–$50.

MITSUKO UCHIDA, pianist. The third of five concerts encompassing the complete Mozart piano sonatas. Today: Sonata in C, K. 545; Sonata in F, K. 533/494; Fantasia in c, K. 475; Sonata in c, K. 456. Alice Tully Hall at 3. $22.

ENGLISH CHAMBER ORCHESTRA, Pinchas Zukerman conductor/violinist/violist. Works by Beethoven, Hindemith, Mozart, Dvorak. Avery Fisher Hall at 3. $13–$25.

MANHATTAN PHILHARMONIC, Peter Tiboris conductor. Mozart's *Die Schuldigkeit des Ersten Gebots* (N.Y. premiere). Alice Tully Hall at 8. $24, $29.

MARLENE RALIS ROSEN, soprano (N.Y. debut). Works by Debussy, Berg, Rachmaninoff, Schwantner, 18th-century Spanish songs. Accompanied by pianist Benton Hess. Merkin Concert Hall at 3. $10.

KOREA MUSIC FOUNDATION—Violinist Ann Kim; cellist Young Hoon Song; flutist Myung Joo Ahn. Works by Rachmaninoff, Borne, Mozart, Falla. Merkin Concert Hall at 8. $10.

RAMON SALVATORE, pianist. "American Piano Music in the Grand Tradition"—works by Wyner, Palmer, Heinrich, Finney, Chadwick, Carpenter, Thomson, LaMontaine. Weill Recital Hall at 2. $12.

JENI SLOTCHIVER, pianist, N.Y. debut. Works by Deniz Ulben (world premiere), Beethoven, Busoni, Liszt, Debussy, Ginastera. Weill Recital Hall at 5:30. $12.

RAUL SUNICO, pianist. Works by Haydn, Barber, Rachmaninoff, Chopin, Liszt, Prokofiev. Weill Recital Hall at 8:30. $20.

TRIBUTE TO HERBERT FROMM—Mezzo-soprano Mary Nessinger sings works by Fromm, Hugo Chaim Adler, Jean Berger. Pianist Tina Toglia; guest speaker Samuel Adler. 92nd Street Y at 3. Free.

BELLA DAVIDOVICH, pianist. Works by Tchaikovsky, Scriabin, Rachmaninoff. Town Hall at 2. Standing room available at $4.

THE JUBAL TRIO—Harp, flute, and voice trio performs music by Faure, Vivaldi, Tchaikovsky, Rachmaninoff. The Kosciuszko Foundation House, 15 E. 65th St. (734-2130), at 3. $15.

WENDY BROWN, soprano/**ARLENE SHRUT,** pianist. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

"MUSIC FROM CHINA"—Traditional and contemporary Chinese music. Metropolitan Museum at 2:30. Free with admission.

NEW YORK SYMPHONIC ARTS ENSEMBLE, Alejandro Guzman conductor; harpist Jasmin Bey-Cowin. Mahler's Symphony No. 9 in D, works by Mendelssohn, Grandjany. Julia Richman High School Auditorium, 317 E. 67th St., between 1st and 2nd Aves. (841-6080), at 3. Free.

ANNUAL CONCERT OF CORO D'ITALIA—Italian folk songs and dances with Metropolitan Opera singers Loretta Di Franco and Eugenio Fernandi. Harry De Jur Playhouse, Henry Street Settlement, 466 Grand St. (473-0720), at 3. $10.

MUSICA VIVA OF NEW YORK, Walter Klauss conductor/organist. AIDS benefit concert; works by Bach, Messiaen, Brahms, Kodaly, Palestrina. All Souls Unitarian Church, Lexington Ave. and 80th St. (794-3646), at 3. $10.

PEABODY TRIO—Piano trios by Haydn, Dvorak, Shostakovich. New School Auditorium, 66 W. 12th St. (741-5689), at 2. $5.

COURTLY MUSIC UNLIMITED—"American Performers on the Recorder." Richie and Elaine Henzler with guests John Delucia and Andrew Cordle. Works from the Middle Ages to 1977. The Amsterdam Room, 171 W. 85th St. (580-7234), at 8. $12.

MYRA MELFORD AND STEVEN GERBER, pianists/composers. New jazz by the former, contemporary classical by the latter. Alternative Museum, 17 White St. (966-4444), at 8. $8.

SI YO CHAMBER MUSIC CONCERT—Works by Brahms, Kodaly, Dvorak. Pace University Downtown Theatre, Spruce St. between Gold St. and Park Row (346-1715), at 3. $6.

MICHAEL SWARTZ, alto saxophonist. Roulette, 228 W. Broadway (219-8242), at 9. $6.

QUENTIN LANE, organist. St. Thomas Church, Fifth Ave. and 53rd St. (757-7013, ext. 303), at 5:15. Free.

JOSEPH C. DAVIS, carillonneur. The Riverside Church, the Drive and 122nd St. (222-5900), at 3. Free.

ST. PETER'S CHURCH—At 5: Jazz Mass with the Eddie Bonnemere Orchestra, JESU Choir; offering. At 7: Laura Vaccaro Ensemble; $5. Lexington Ave. and 54th St.

"LEONARD BERNSTEIN: FROM CONCERT STAGE TO BROADWAY"—New York Festival of Song; singers Stephen Bogardus, Katharine Buffaloe, William Sharp, Louise Edeiken; pianists Michael Barrett and Steven Blier. Bernstein's *Arias and Barcarolles;* selections from *West Side Story, Wonderful Town, On the Town, Peter Pan.* Gerswhin Theatre, Brooklyn College, one block from junction of Flatbush and Nostrand Aves. (718-434-BCBC), at 2. $15.

BARGEMUSIC—See 4/4. Today at 4.

OIL CITY SYMPHONY—Rock standards and originals. Lehman College Concert Hall, 250 Bedford Park Blvd. West, Bronx (960-8833), at 2. $14.50–$17.50.

BRONX ARTS ENSEMBLE, Kenneth Cooper conductor. "Chamber Music in Great Mansions"—an all-Vivaldi program with harpsichordist Josephine Mongiardo. 4560 Delafield Rd., Riverdale (549-1899), at 7. $25.

MUSIC FOR TWO HARPSICHORDS—Ronald Cross and Connie Prener play works by Cavaccio, Tomkins, LeRoux, Bach, Mozart, Manasia (world premiere). Veterans' Memorial Hall, Snug Harbor Cultural Center, 1000 Richmond Terrace, Staten Island (718-448-2500), at 3. $3.

WALTER THORNE, voice. Senior recital. Wagner College, Howard Ave. and Campus Rd., Staten Island (718-390-3313), at 8. Free.

Monday, April 8

ALFRED BRENDEL, pianist. Haydn's Sonata in c, Hob. XVI:20; Schumann's Symphonic Etudes, Op. 13; Beethoven's Six Variations in F, Op. 34 and Sonata in A-Flat, Op. 110. Carnegie Hall at 8. $12–$45.

CHELSEA CHAMBER ENSEMBLE—Guest pianist Ruth Laredo. Works by Beethoven, Debussy, Mozart. Weill Recital Hall at 8. $15, $25.

DOUGLAS DAY, tenor. Works by Schumann, Faure, Copland, Giordani, Rodgers and Hammerstein, Sondheim. Accompanied by John Sheridan. Merkin Concert Hall at 8. $15.

BELL BIV DEVOE/KEITH SWEAT/JOHNNY GILL—Madison Square Garden at 8. $30.50.

HUMBERTO QUAGLIATA, pianist. The complete piano works of Tomas Marco. St. Peter's Church, Lexington Ave. and 54th St. (201-864-3270), at 7. $7.

ANDIAMO CHAMBER ENSEMBLE—"Chinese Themes." Guest artist Tim Lui on the dizi (Chinese bamboo flute). New School Auditorium, 66 W. 12th St. (757-8051), at 3. $4.

"JOY IN SINGING," Paul Sperry conductor. Lincoln Center Library at 6. Free.

ABRAHAM UNGER, guitarist. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

ANDREW APPEL, harpsichordist. Works by Louis and Francois Couperin, Domenico Scarlatti. St. Paul's Chapel, Broadway and Fulton St., at noon. Free.

CHINESE OPERA TROUPE—Fully staged concert featuring three short Chinese folk stories. Brooklyn Center for the Performing Arts, Brooklyn College, one block from junction of Flatbush and Nostrand Aves. (718-434-BCBC), at 7:30. $10.

BENJAPORN INTERATANOO, vocalist. Graduate recital. Shepard Hall, Room 200, Lehman College, 250 Bedford Park Blvd. West, Bronx (650-5411), at 2. Free.

Tuesday, April 9

NEW MUSIC FOR YOUNG ENSEMBLES—The Arioso Trio and the Meridian String Quartet. Featured: soprano Marni Nixon; bassist Alvin Brehm; flutist Eleanor Lawrence; pianist Peter Howard; host George Jellinek. World premieres of works by Joelle Wallach and Ronn Yedidia; also works by McFatter, Hyman, Dohnanyi, Howard. Weill Recital Hall at 8. $10, $15.

NEW YORK BAROQUE CONSORT—Works by Bach, Leclaire, Las Cantigas de Santa Maria, Telemann, Handel. Merkin Concert Hall at 2. $7.50.

DUANE HULBERT, pianist (N.Y. debut). Works by Clementi, Glazunov, Grieg, Stravinsky. Merkin Concert Hall at 8. $12.

CHAMBER MUSIC AT THE Y—Violinists Jaime Laredo, Martha Caplin; violists Steven Tenenbom, Michael Tree; cellist Sharon Robinson. Mozart program: Trio in E-Flat, K. 563; Quintet in g, K. 516. 92nd Street Y at 8. $17.50, $20.

VINEYARDMUSICKE—"Orpheus of England." Early music from the reign of Charles II, including works by Purcell, Hume, Lawes. Vineyard Theatre, 108 E. 15th St. (353-3874), at 8. $15.

GRETCHEN LANGHELD'S HOUSE AFIRE/ETERNAL WIND, composer/keyboardist Amy Rubin. Langheld's group plays samba, jazz, and rock; Eternal Wind plays Afro-Asian-inflected improvisation. Town Hall at 8. $15.

JUILLIARD PERCUSSION ENSEMBLE. Alice Tully Hall at 8. Free; tickets required (874-7515).

"COMPOSER'S SONGBOOK"—The National Music Theatre Network. Music of new Broadway composers. Donnell Library Center, 20 W. 53rd St., at 6. Free.

OCKBROOK MORAVIAN SINGERS, Sheila Heathcote conductor. Works by Elgar, Britten, Vaughan Williams. Trinity Church, Broadway and Wall St., at 1. Free.

COREY McVICAR, pianist. Bosendorfer Center, 406 E. 79th St. (472-9799), at 8. Free.

MANNES COLLEGE OF MUSIC BIG BAND, Rich Shemaria director. Mannes College of Music, 150 W. 85th St. (580-0210), at 1. Free.

COLUMBIA COMPOSERS—Works by Chang, Green, Helmuth, Kidde, Kinigstein, Konannur, Nauret, more. Miller Theatre, Columbia University, Broadway and 116th St. (854-7799), at 8. Free.

DIANE TAUBLIEB, flutist. Performing, with a five-member ensemble, works by Debussy, Devienne, Gach, Mackey, Telemann. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $7.

ALEXANDER STRING QUARTET—Works by Mozart and Beethoven. Nallin Hall, Baruch College, 17 Lexington Ave. (387-1330), at 3. Free.

IULIUS GROSSMAN ORCHESTRA—Works by Elgar, Mozart, J. Strauss, Copland. Kingsbridge Veterans Hospital, 130 W. Kingsbridge Rd., Bronx (718-776-5914), at 2. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/20. Tickets, $19–$102. 4/1 at 8: Mozart's *Le Nozze di Figaro,* Conlon conducting; Lott, McLaughlin, Quittmeyer, Hartman, Ramey. 4/2 at 6:30: Wagner's *Parsifal,* Levine conducting; Norman, Domingo, Wlaschiha, Haugland, Lloyd, Plishka. 4/3 at 8: Bellini's *I Puritani,* Bonynge conducting; Gruberova, Merritt, Gavanelli, Plishka, Kelly, Robbins. 4/4 at 8: Puccini's *Tosca,* Domingo conducting; Guleghina, Beccaria, Morris, Tajo. 4/5 at 8: *Le Nozze di Figaro;* same as 4/1, except Von Stade for Quittmeyer, Schmidt for Hartman. 4/6 at 12:30: *Parsifal;* same as 4/2 (broadcast, WQXR). 4/6 at 8: *I Puritani,* Bonynge conducting; Gruberova, Olsen, Gavanelli, Plishka, Kelly, Herbert Perry (debut). 4/8 at 8: Mozart's *La Clemenza di Tito,* Levine conducting; Hong, Alexander, Troyanos, Jane Bunnell (debut), Kaasch, Robbins.

Other

TOSCA, by Puccini. Amato Opera, Anthony Amato musical director. 319 Bowery at 2nd St. (228-8200). 4/6, 12, 13, 19, 20 at 7:30. 4/7, 14, 21 at 2:30. $15.

THE MIKADO, by Gilbert and Sullivan. The Blue Hill Troupe, Garry Wedow conductor; Jack Eddleman stage director. Performances benefit Studio in a School, an arts program for children in schools and facilities where budget cuts have been made. Hunter College Auditorium, 69th St. east of Park Ave. (348-6330). 4/2–6 at 8, $12–$45; 4/6 at 2, $10–$30.

THE HOSPITAL, by John Moran. A "new music" chamber opera that "orchestrates sounds from real-life situations into a musical score." The John Moran Ensemble, with Paige Snell and Daniel Harnett. The Club at La MaMa, 74A E. 4th St. (475-7710). 4/4, 11 at 10 p.m., $10; 4/5, 6, 12, 13 at 10, $12.

TOSCA, by Puccini. The Philadelphia Orchestra, Riccardo Muti conducting a concert performance. With Vaness, Giacomini, Zancanaro; the Westminster Symphonic Choir and the Philadelphia Boys Choir. Carnegie Hall. 4/2 at 8. $40–$100.

EL CONSUL, by Menotti. Spanish-language version of Menotti's 1950 work, with "expanded text" by director Rene Buch. Repertorio Espanol, 138 E. 27th St. (889-2850). 4/5, 13, 27 at 8; 4/14, 21, 28 at 3. $20.

LOVE IN TWO COUNTRIES—Two one-act operas by Sheldon Harnick and Thomas Z. Shepard. Musical Theatre Works, at St. Peter's Church, Lexington Ave. and 54th St. (688-6022). Through 4/13: Tue.–Fri. at 8; Sat. at 3 and 8; Sun. at 3. $20.

MASTER OPERA—Fully staged scenes from opera. Mark Goodson Theater, Department of Cultural Affairs, 2 Columbus Circle. 4/8 at 12:30. Free.

REGINA OPERA COMPANY—20th-anniversary concert, with arias and ensembles performed by a dozen company members. Regina Hall, Twelfth Ave. and 65th St. (718-232-3555). 4/7 at 4. $5.

DANCE

Erick Hawkins Dance Company

JOYCE THEATER—Through 4/7. Tickets, $20. 4/2 at 8: *Cantilever Two; Killer of Enemies: The Divine Hero; Intensities of Space, and Wind* (premiere), a collaboration with composer Katsuhisa Hattori and flutist Meisho Tosha; *New Moon.* 4/3 at 8: *Today, With Dragon; Intensities of Space, and Wind; Plains Daybreak, Heyoka.* 4/4 at 8: *Cantilever Two, Killer of Enemies, Agathlon.* 4/5 at 8: *Summer-Clouds People; Intensities of Space, and Wind; Agathlon; Heyoka.* 4/6 at 2: *Cantilever Two; Killer of Enemies; Intensities of Space, and Wind; Heyoka.* 4/6 at 8: *Cantilever Two; Killer of Enemies; Intensities of Space, and Wind; New Moon.* 4/7 at 2: *Cantilever Two; Killer of Enemies; Intensities of Space, and Wind; Hurrah!* 4/7 at 7:30: *Agathlon, New Moon, Cantilever Two.*

Other

AMERICAN TAP DANCE ORCHESTRA—Repertory pieces and excerpts from a work in progress, to music of Hoagy Carmichael. Woodpeckers Tap Dance Center, 170 Mercer St. south of Houston St. (219-8284). 4/5, 6, 12, 13 at 8. $12.

BATTERY DANCE COMPANY—15th-anniversary program. New works by Jonathan Hollander: *Tell Me the Truth About Love,* with soprano Melanie Helton singing songs by Britten, Gershwin, Messiaen, and others, pianist Stephen Sulich; untitled, to music of Martinu; *Flash Point,* to Bernstein's "Prelude, Fugue, and Riffs"; also *The Conversation.* Florence Gould Hall, 55 E. 59th St. (355-6160). 4/4 at 7:30; 4/5, 6 at 8; $15. 4/4, company benefit; $150, $250 (219-3910).

BEST OF THE BRONX—Series showcasing borough performers. **Black Pearl Dance Company;** works based on literary pieces by Jean Toomer and Amos Tutuola. **Joan Miller's Dance Players** in "A Mixed Media Event," with guest artists Dyane Harvey and Martial Roumain. Lehman Center, Bedford Park Blvd. West and Goulden Ave., Bronx (740-9175, 568-8854). 4/6 at 3. $5.

BETSY HULTON & DANCERS—Two solos, and the premiere of *Groundswell: Variations on a Theme;* music by Beo Morales. St. Mark's Church, Second Ave. and 10th St. (529-2318). 4/4–7 at 8:30. $10.

CONTRABAND—Dance, music, story: *Mira, Cycle I,* by Sara Shelton Mann, collaborating with the company. P.S. 122, 150 First Ave. at 9th St. 4/5, 6, 7 at 8. $10.

INTIMATE SOIREE—Works by Lynne Pidel and John Maynard, including a premiere by Pidel. Mulberry Street Theater, 70 Mulberry St. at Bayard St. (349-0126). 4/5, 6, 7 at 8. $8.

JUILLIARD DANCE ENSEMBLE—With the Juilliard Symphony, Bruno Ferrandis conductor. Mauricio Wainrot's *Nocturne* (world premiere), music by Debussy; Jeff Satinoff's *Short Symphony,* music by Copland; Benjamin Harkarvy's *Cinque Madrigali* (N.Y. premiere), music by Monteverdi; Paul Taylor's *Airs,* music by Handel. Juilliard Theater, 155 W. 65th St. (874-7515). 4/5, 6, 8 at 8; 4/7 at 3. $10, to benefit the Juilliard Scholarship Fund.

LINDA RAPPAPORT AND HOUSE ON FIRE—World premiere of *The Last Child,* based on Lessing's novel *The Fifth Child.* Dia Center, 155 Wooster St. just south of Houston St. (718-361-6993). 4/4, 5 at 8:30. $10.

LOUISVILLE BALLET—Alun Jones and Helen Starr's production of *Swan Lake,* after Petipa and Ivanov. Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (718-793-8080). 4/6 at 3. $15–$19.

MESSAGE FROM THE SPHINX DANCE COMPANY—Three premieres by Julia Watson Stewart, company founder, plus another work. Cunningham Studio, 55 Bethune St. (924-0077). 4/6, 7 at 8; 4/8 at 9. $10.

MICHAEL MOSCHEN—"Poetry in Moschen," with the "sculptor in motion." World Financial Center Winter Garden, Hudson River at West St., Liberty and Vesey Sts. (945-0505). 4/3 at 7:30. Free.

NEXT STAGE COMPANY— . . . *Of Women and Men.* Three new dance pieces by Rebecca Ashley. Village Theater, 133 W. 22nd St. (255-5161). 4/3 at 8, a company benefit; $30. 4/4–7 at 8; $10.

RACHEL LAMPERT & DANCERS—New Prospects, at Prospect Park Picnic House, P.P.W. and 3rd St., Brooklyn (718-788-0055). 4/7 at 3. $5.

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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, squab with roasted barley. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Pre-theater D 5:30–6:30. Private parties for 35. **AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: homemade ravioli, black linguini, vegetable carpaccio. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties. **(M) AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E) AE, CB, DC, MC, V.**

CAN—482 W. Broadway, at Houston St. (533-6333). Casual. Vietnamese-French. Spcls: stir-fried Maine blue-crab with lemon grass and cracked pepper, roast fillet of red snapper with blue prawns and crispy angel hair potato, grilled stuffed squid with lemon, coriander and dill dressing. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11:30. **(E) AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M) AE, CB, DC.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. **(M–E) AE, CB, DC, MC, V.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: corn-crust scallops with hard-cider sauce and grilled apples, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10, Sun. 1–6. Private parties for 15–150. **(E) AE.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M) AE, CB, DC, MC, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E) AE.**

PATRISSY—98 Kenmare St., at Mulberry St. (226-2888). Casual. Italian. Spcls: lobster aggiata, spedino alla Romano, linguini with lobster sauce. Res. sug. L Mon.–Fri. noon–3. D daily 5–11. Private parties for 25. **(M) AE, CB, DC, MC, V.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M) AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M) AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. Outdoor terrace. **(I) AE, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M) Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M) AE, CB, DC, MC, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: lemon grilled chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, smoked ham with sauerkraut and mashed potatoes, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M) AE.**

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, seafood kabab. L daily 11 a.m.–4. D daily 4–10. Ent. Thu.–Sun. 5–11. **(I) AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: fettuccine alla quatro formaggio, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. **(M) AE, CB, DC, MC, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–8, Wed.–Sat. till 10. Pianist nightly. **(M) AE,DC,MC,V.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Wed.–Sat. Private parties for 150. **(M–E) AE, CB, DC, MC, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M) AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: grilled mahi mahi, Maine lobster, woodburning pizza oven. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–5. D daily 5–11:30. Private parties for 100. **(M) Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I) AE, CB, DC, MC, V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I) AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M) AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.– Sat. to 1 a.m. **(M) AE, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at 1, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E) AE, MC, V.**

Greenwich Village

ARLECCHINO—192 Bleecker St. (475-2355). Casual. Italian. Spcls: spiedino Arlecchino, tagliatelle a modo nostro, lombatina balsamica. Res. nec. L daily noon–4. D Sun.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Private parties for 45–50. **(M) AE.**

BONDINI'S—62 W. 9th St. (777-0670). Casual. Italian. Spcls: homemade ravioli with spinach and lobster filling, fish brodetto with polenta, braised veal. Res. sug. L and D Mon.–Fri. noon–11, Sat. 5–midnight. Closed Sun. **(M)** **AE, DC, MC, V.**

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: chicken pot-pie, hamburgers, steak teriyaki, honey mustard chicken. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Private parties for 50. **(I)** **AE, CB, DC, MC, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian/French. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, mussels. Res. sug. L Tue.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10:30. Br Sun. noon–4. **(M)** **AE, MC, V.**

CAFE ESPANOL—172 Bleecker St. (505-0657; 353-2317). Casual. Spanish/Mexican. Spcls: paella ala marinera, parrillade de marisco, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. Reduced rate P Sun.–Thu. 5–midnight. **(I)** **AE, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with garlic flan and flageolet, seafood salad, peach coupe. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:15, Sun. to 9:45. **(M)** **AE, CB, DC, MC, V.**

GRAND TICINO—228 Thompson St., bet. 3rd and Bleecker Sts. (777-5922). Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

GUS' PLACE—149 Waverly Place (645-8511) Casual. American. Spcls: duck confit lasagna, veal peche with madeira sauce, rack of lamb with black olive couscous and cumin sauce. Res. sug. Br Sat.–Sun. noon–3. D Tue.–Sun. 5–midnight. Closed Mon. **(I–M)** **AE, MC, V.**

HAVELI—100 Second Ave., bet. 5th–6th Sts. (982-0533). Casual. Northern Indian. Spcls: mali kofta, chicken tandoori, resmi kebab. Res. sug. L and D daily noon–midnight. Ent. 7–10. Private parties for 100. **(M)** **AE, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

L'AUBERGE DU MIDI—310 W. 4th St., bet. Bank and W. 12th Sts. (242-4705). Casual. French-Provencal. Spcls: escargot au pistou, thon saute a sa barigoule, fondue de gigot d'agneau aux aubergines, bouillabaisse Vieux-Port. Res. sug. Br Sun. noon–4. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5–11:30. Wine bar Sun.–Thu. till 2 a.m., Fri.–Sat. till 4 a.m. Private parties for 40. **(M)** **AE, CB, DC, MC, V.**

MANHATTAN CHILI CO.—302 Bleecker St., nr. Seventh Ave. (206-7163). Casual. South-western American. Spcls: 7 different kinds of chili, chicken tortilla pie, fajitas, fruit margaritas. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Sun.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m. **(I)** **MC, V.**

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonara, gnocchi al pesto, veal cardinale, chicken alla Valdostana, pasta with lobster sauce. Res. sug. L and D Tue.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 1–11. Closed Mon. **(M)** **AE, MC, V.**

MINETTA TAVERN—113 Macdougal St., at Minetta La. (475-3850). Casual. Italian. Spcls: malfatti, tortellacci, gnocchi, risotto frutti di mare, pollo siciliano. Res. sug. L daily noon–3. D daily 3–midnight. **(I-M)** **AE, CD, DC, MC, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.—Sun. noon–11. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.—Sat. to 11:30. **(M)** **AE, MC, V.**

RINCON DE ESPANA—226 Thompson St. (475-9891/260-4950). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces, grilled veal chop, paella Valenciana. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. **(M)** **AE, CB, DC, MC, V.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

BALLARD'S CHOWDERHOUSE & GRILL—303 Lexington Ave. at 37th St. in the Shelburne Murray Hill (447-7400). Casual. American. Spcls: chowderpot of the day, crab cakes with Dijon-mustard sauce, grilled spice-rubbed pork chops. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat. from 8. L Mon.–Fri. noon–3. Br Sun. noon–3. D Mon.–Sat. 6–10, Sun. 5–9. Bar noon–2 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

CAFE SOCIETY—915 Broadway, at 21st St. (529-8282). Casual. Northern Italian. Spcls: capellini primavera, pollo Society, pesca spada alla griglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 1 a.m., Sun. to 10. Private parties for 75–200. Ent. Mon.–Thu. **(M)** **AE, CB, DC, MC, V.**

EL CHARRO—58 E. 34th St. (689-1019). Casual. Spanish. Spcls: fresh fish, veal chop, paella, mariscada with green sauce. Res. sug. Open Mon.–Thu. 11:30 a.m.–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, wild mushrooms roasted with thyme and whole garlic cloves, chicken or beef fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11, Sat. 5:30–11. Br. Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. American. Spcls: grilled tuna with spinach and warm Dijon cream, mustard-marinated chicken grilled with vegetables, smoked chicken and grilled shrimp with farfalle pasta. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. noon–4. Br Sun. 11 a.m.–3. D Mon.–Fri. 4–10, Sat.–Sun. 3–10. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. French Provençal. Spcls: wild mushroom ravioli with white truffle oil and fried shallots, house smoked skate with mustard greens and braised cabbage, bouillabaisse, rack of lamb with provencal herb crust and gnocchi. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11. Private parties for 28. Closed Sun. **(M)** **AE, DC, MC, V.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res.

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RESTAURANTS

sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, DC.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SATURNIA—70 Park Ave., at 38th St. (983-3333). Dress opt. European-American. Spcls: seared yellowfin tuna with yellow tomato coulis, sauteed medallions of veal with ratatouille and Roquefort sauce, seared sea scallops with sundried tomatoes and leeks. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. 7 a.m.–noon. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Private party rooms for 15–200. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: veal Stella, black pasta, salmone alla griglia, roast quail stuffed with wild rice and mushrooms. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10:30. Private parties for 25–100. Pianist Mon.–Fri. from 6–10:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Jacket required. American. Spcls: coulibiac of salmon, sauteed breast of chicken stuffed with herbed goat cheese, peach charlotte with caramel sauce. Res. sug. L Mon.–Fri. noon–2:30. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 6–11. **(M)** **AE, CB, DC, MC, V.**

TINA'S—249 Park Ave. South, at 20th St. (724-2031). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I–M)** **AE, MC, V.**

238 MADISON BISTRO—238 Madison Ave., bet. 37th–38th Sts. (447-1919). Casual. American. Spcls: garlic flan, roast chicken with fresh herbs, veal chop with vegetable ravioli, grilled tuna with eggplant caviar. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. Bar menu Mon.–Fri. 2:30–5. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11, Sun. to 10. Private parties for 20. **AE, CB, DC, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: porcini gnocchi with red chard, prosciutto and parmigiano cream sauce; crisp roasted lemon-pepper duck with honey baked pear and spinach flan; yellowfin tuna burger with ginger-mustard glaze, grilled onions and creamy cabbage slaw; homemade tartufo with mocha fudge and caramel ice cream. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight. Private parties for 24. Closed Sun. **(M)** **AE, DC, MC, V.**

VIA VIA—560 Third Ave., at 37th St. (573-6093). Casual. Northern Italian. Spcls: farfalle al salmone, scampi all'aglio ed erb, roast rack of lamb with rosemary, garlic and red wine sauce. Res. sug. L Mon.—Fri. noon–5:30. Br Sat.–Sun. 11:30–4. D daily 5:30–12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. Buffet L Tue.–Fri. noon–3. Br Sun. noon–4:30. D Tue.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Private parties for 350. Closed Mon. **(M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., bet. 15th–16th Sts. (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini della casa. Res. sug. L Mon.–Fri. noon–5. D Mon.—Sat. 5–midnight. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, lobster ravioli in fresh tomato, garlic, and herb sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

PERIYALI—35 W. 20th St. (463-7890). Casual. Greek. Spcls: grilled shrimp with herbs and lemon, charcoal-grilled octopus in red wine marinade, rabbit stew, shish kebob. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30. Private party rooms for 15–25. Closed Sun. **(M)** **AE, MC, V.**

ROGERS & BARBERO—149 Eighth Ave., bet. 17th–18th Sts. (243-2020). Casual. French-Italian. Spcls: fettuccine with roasted shiitake mushrooms, roasted garlic and sage; sauteed skate with escarole and pancetta. Res. sug. L Mon.–Fri. noon–5:30. Br Sat.–Sun. noon–4. D Mon.–Sat. 5:30–midnight, Sun. 5–11. **(M)** **AE, MC, V.**

WORLD YACHT—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/-Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt Hotel (702-5014). Dress opt. American grill. Spcls: grilled Maine lobster galette, roasted rabbit loin with rosemary, roasted monkfish with tortilla crust, New York venison. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.–Fri. noon–2. Buffet Br Sat. 11 a.m.–2, champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

ARIA—253 E. 52nd St. (888-1410). Casual. Itialian. Spcls: carpaccio of beef with truffle oil and mushrooms, sweet potato gnocchi with sage and zucchini, "ciuppin" Legurian seafood stew with fennel. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock-"with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Ent. nightly 5:30–11:30 and Sun. Br. **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat.

noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: corn breaded pork cheeks with black bean salad and arugula vinaigrette; beef tenderloin filled with marrow with chick pea fries and chive oil; pheasant breast with parsnip parmentier in a beet and ginger vinaigrette. Res. nec. L Tue.–Sat. noon–3. D Tue.–Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal. French. Spcls: la roulade de saumon et endives au coulis de tomates, le pot-au-feu de homard au choux et riesling, magret de canard roti au miel et confit d'oignons. D daily 6–midnight. Pre-theater D 5–6:45. Free 2 hr D parking. **(M)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theater D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LOUISE JR.—317 E. 53rd St. (752-7832; 355-9172). Casual. Northern Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–10:30, Sat. 5–11. Complete L and D. Closed Sun. **(M)** **AE, CB, DC.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MON CHER TONTON—68 E. 56th St. (223-7575). Formal. French. Spcls: fresh foie gras with figs; lobster medallions roasted with potatoes, garlic and meat juice; duckling roasted with fresh peaches. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 4–35. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Jacket preferred. Spanish-Mediterranean. Spcls: marinated salmon with basil and wild mushrooms, sweet peppers stuffed with seafood, stewed monkfish with shrimps and clams, angulas bilbaina. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–4. D daily 5–11:30. Tapas bar. Pianist nightly. Private parties for 12. Free parking. **(M)** **AE, CB, DC, MC, V.**

PISCES—60 E. 54th St., in the Hotel Elysee (753-4441). Jacket required. Greek/seafood. Spcls: pompano with hot vinaigrette, sea bass Mikanos, lemon sole Patmos. Res. sug. L and D Mon.–Fri. noon–10, Sat. 5–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

REINS—511 Lexington Ave., at 48th St. (980-7100). Dress opt. Anglo/French. Spcls: prime ribs of beef with Yorkshire pudding and onion gravy, wild Scottish salmon char grilled with parsley butter, veal chop with wild mushrooms. Res. sug. D Tue.–Thu. 8–1 a.m., Fri.–Sat. 8–3 a.m. Dancing. Closed Sun.–Mon. **(E)**. **Mallets Piano Bar:** Casual. Open Mon.–Sat. 4–1 a.m. **(M)** **AE, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to midnight, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Halloran House Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: rack of lamb Szechuan style, Norwegian salmon with asparagus, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). Jacket required. American-Provencal. Spcls: devilled crabcake with cilantro mayonnaise and corn relish, shrimp and lobster salad with cucumbers over julienne of apples and endive, herb packed snapper with pine nuts and roasted tomatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Pre-theater D Mon.–Sat. 5:30–6:30. Jazz and blues nightly. Dancing after midnight Tue.–Sat. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: veal piccata with onion rings, mini ravioli with wild mushroom sauce, black fusilli with seafood. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

YAGOTO—141 E. 48th St. (751-2554). Casual. Traditional Japanese. Spcls: shabu-shabu, kaiseki menu, tempura. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 6–10. Tatami rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ZARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave. (223-4200). Dress opt. European-American. Spcls: pan-seared salmon au poivre, spicy sauteed shrimp and mushrooms, chicken breast with saffron dill sauce. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. to 11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11:30 a.m.–3. D Mon.–Sat. 6–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Classical French. Spcls: pan-fried leek-and-ginger ravioli in vegetable cream sauce, braised salmon and romaine in a champagne watercress butter, lamb mignonettes with eggplant ragout in oregano cream. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat. to 3. Br Sun. noon–3:30. D Mon.–Sat. 6–10:30. **(E)**. **Le Bistro d'Adrienne:** Casual. French. Spcls: game terrine with red beet salad, grilled swordfish with ratatouille, leek-and-potato stew with pork sausage. L Mon.–Fri. noon–3. Snacks 3–6. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: prime rib, crab cakes, fettuccine with mussels, shrimp and scallops in pesto sauce. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10:30 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E)** **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BOMBAY PALACE—30 W. 52nd St. (541-7777). Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L and D. Discount D parking. **(I-M)** **AE, CB, DC, MC, V.**

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre (581-1000). Casual. Continental. B Mon.–Sat. 7 a.m.–10:30. Br Sun. 10 a.m.–3. L Mon.–Sat. 11:30 a.m.–2:30. Piano bar ent. nightly 5–1. **(I-M)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: sage smoked filet mignon with horseradish sauce, swordfish paillard with lemon lime chardonnary sauce. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Bar till 3 a.m. nightly. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHEZ NAPOLEON—365 W. 50th St. (265-6980). Casual. French. Spcls: lapin Marguerite, bouillabaisse, choucroute, steak au poivre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

DANNY'S GRAND SEA PALACE—346 W. 46th St. (265-8133). Casual. Thai-continental. Spcls: baked seabass in banana leaf, roasted duck Thai curry, shrimp Bangkok, PAD Thai, filet mignon. Res. sug. L Wed. Sat. Sun. 11:45–3:30. D daily 4–midnight. Ent. **(M)** **AE, CB, DC, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DISH OF SALT—133 W. 47th St. (921-4242). Dress opt. Cantonese-Hong Kong style. Spcls: Peking duck (no advance notice), steak kew, seafood king in the basket. Res. nec. L Mon.–Fri. 11:30–4. D Mon.–Sat. 4–midnight. Private parties for 50–400. Pianist Mon.–Sat. Closed Sun. **(M)** **AE, DC.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun.

11:30–3. **(M) Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M) AE, CB, DC, MC, V.**

ELDORADO PETIT—47 W. 55th St. (586-3434). Casual. Spanish-Catalan. Spcls: red snapper baked in salt, arrosejat, grouper in sofregit sauce with black olives. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Private parties for 20–100. Closed Sun. **(M–E) AE, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: contre filet, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. from 4:30. Complete L and D. **(M) AE, CB, DC, MC, V.**

GRILL 53—111 W. 53rd St. (265-1600). Dress opt. American. Spcls: prime steak, chops, fresh seafood. Res. sug. B Mon.–Fri. 7:30 a.m.–10:30 a.m. L Mon.–Fri. 11:30 a.m.–2:30. D daily 5–11:30. Private parties for 100. **(M) AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: fennel crusted Gulf prawns, poached halibut with Japanese eggplant ratatouille and yellow pepper coulis, grilled rib-eye steak with smoked tomato and roasted corn sauce. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper till 2 a.m. Ent. nightly from 8–midnight. Private parties for 150–300. **(E) AE, CB, DC, MC, V.**

JEWEL OF INDIA—15 W. 44th St. (869-5544). Casual. Indian. Spcls: chicken tikka masala, tandoori prawns, lamb vindaloo. Res. sug. Buffet L daily noon–3. D daily 5:30–11. Pre-fixe D. Private parties for 100–125. Free D parking from 5:30. **(M) AE, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omeletes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I) AE.**

LA CITE—120 W. 51st St. (956-7100/7262). Casual. French. Spcls: cassoulet, choucroute, steak frites. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. **(E) AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E) AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M) AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Post-theater D 10–1 a.m. Private parties for 10–200. Free parking from 5–1 a.m. **(M) AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E) AE, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M) The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E) AE, CB, DC, MC, V.**

NEW YORK HILTON—Sixth Ave. and 53rd St. (586-7000). **(M) Pursuits:** Nightclub with dancing and cocktails Mon.–Fri. 4–2 a.m., Sat. 9–2 a.m. **Mirage Lounge:** Cocktails 11:30 a.m.–2 a.m., Sun. from noon. Pianist daily 5–midnight. **International Promenade:** Cocktails 4–midnight. **(M) AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.—Sat. 5:30–11:30. Complete D. Closed Sun. **(M) AE, MC, V.**

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. Br Sun. noon–2. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5:30–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties. Closed Mon. **(E) The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. **(I–M) AE.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Jacket required. American/seafood. Spcls: grilled center-cut swordfish with orange and cilantro, Maryland crab cakes with lobster and herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives and lime. Res. nec. L Mon.–Fri. 11:45 a.m.–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E) AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I) AE, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M) AE, CB, DC, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M–E) AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M) AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E) AE, CB, DC, MC, V.**

57th–60th Streets

AKBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, palak paneer. Res. sug. L Mon.–Sat. 11:30–3. D daily 5:30–11. Private parties for 30–150. Also **256 East 49th St.** (755-9100). L daily noon–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. **(M) AE, CB, DC, MC, V.**

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: wholewheat papaya blini with smoked salmon, salpicon, grilled muscovy duck breast with pasole, rib-eye of lamb with tomato chili and ratatouille. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight, Sun. 5–10. **(M–E) AE, CB, DC, MC, V.**

BRUNO—240 E. 58th St. (688-4190). Dress opt. Northern Italian. Spcls: seafood antipasto, linguini with broccoli and shrimps, veal capricciosa. Res. sug. L Mon.–Fri. noon–3. D Mon. 5–10:30, Tue.–Sat. 5–midnight. Private parties for 10–150. Pianist Tue.–Sat. from 9. Closed Sun. **(E) AE, CB, DC, MC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. Continental. Res. sug. Br Sun. 11:30 a.m.–3:30. Cocktails 4–1 a.m. D daily 5:30–11. Pianist nightly. **(M) AE, CB, DC, MC, V.**

CAFE MARCO POLO—555 W. 57th St. (956-1668). Casual. Continental. Spcls: soup a la Marco Polo, sauteed shrimp in olive oil, crispy duck with plum sauce, veal medallions with artichokes. Res. sug. L Mon.–Fri. 11 a.m.–5. Br Sat. 11 a.m.–4. D Mon.–Thu. 5–11, Fri.—Sat. to midnight. Private parties for 25–100. Ent. Mon.–Sat. Closed Sun. **(M) AE, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M) AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M) AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E) AE, DC, MC, V.**

FRANKIE AND JOHNNIE'S—232 E. 58th St. (754-1033). Casual. American. Spcls: sirloin steak, lamb chops, broiled salmon. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 4:30–11:30. Free D. parking. Closed Sun. **(M–E) AE, CB, DC, MC, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Formal. Continental-American. Spcls: roasted loin of tuna with herb potato cakes and rhubarb marmalade; marinated baby pheasant grilled over cherrywood with braised cabbage, pancetta and foie gras butter; tian of veal with bok choy, shiitake mushrooms and plum-wine jus. Res. nec. B daily 6:30 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D daily 6–10:30. Prix fixe L and D. Bar till 1 a.m. **(E) AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. French country. Spcls: broiled salmon, beef brochette with mustard sauce. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L Mon.–Sat. noon–2:30. Cocktails daily 3–1 a.m. Jazz Br. Sun. noon–3. **(M) AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M) AE, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E) AE, CB, DC, MC, V.**

MICKEY MANTLE'S—42 Central Park South (688-7777). Casual. American. Spcls: chicken fried steak, wild mushroom ravioli, roasted herb chicken. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. till 11. Private parties for 80. **(M) AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I–M) AE, DC.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M) AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M–E) Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M–E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.—Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E) Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. Prix fixe L Mon.–Sat.

noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South (755-5800). Casual. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. Open daily 7 a.m.–12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Fri. 11:45 a.m.–2:30. D Mon.–Sat. 5:45–11, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20–75. **(I)** **AE, CB, DC, MC, V.**

TOMMY MAKEM'S IRISH PAVILION—130 E. 57th St. (759-9040). Casual. Irish-American. Spcls: Irish smoked salmon, bangers and mash, lamb pot-pie. Res sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5–11. Ent. Tue.–Sat. from 9:15. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRE SCALINI—230 E. 58th St. (688-6888). Jacket required. Northern Italian. Spcls: pasta al mistero, chicken à la Sophia Loren, spiedino alla romana. Res. nec. L daily noon–3. D daily 5–midnight. Pre-theater D daily 5–7. Post-theater D daily 10–midnight. **(M-E)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ADAM'S APPLE—1117 First Ave., at 61st St. (371-8650). Dress opt. Spcls: chicken steak, seafood. Res. sug. Open daily 11:30 a.m.–4 a.m. Br Sun. 11:30 a.m.–4. Parties to 500. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: blue corn enchiladas stuffed with salsa, fajitas, stampede platter including nachos, spicy chicken wings, chili, 'mom' chicken fried steak or chicken. D daily 5–midnight. Br Sat.—Sun. 11:30 a.m.–4:30. **(M)** **AE, CB, DC, MC, V.**

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: rillettes of sole and smoked salmon, carré d'agneau Méditerranée, fish couscous, crisp roast duck with green peppercorns. Res. nec. D only Mon.–Sat. 5:30–11. Private parties for 16–24. Closed Sun. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, sauteed filet of red snapper on stir-fry vegetables and lemon gras sauce, charlotte of wild mushrooms in a crispy potato crust, caramelized bananas on a gingerbread crust with banana ice and spun sugar. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Br Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: poached Norwegian salmon, roast duck with port and black currant sauce, paillard of chicken, grilled veal chop. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. **(I-M)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

ESTIA GREEK—308 E. 86th St. (628-9100). Casual. Greek. Spcls: shrimp tourkolimano, yuvetsi, dolmades, fresh red snapper. Res. nec. D only Tue.–Sun. 5–midnight. Greek music Tue.–Sun. Closed Mon. **(M)** **AE, MC, V.**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L Mon.– Fri. noon–3. D Mon.–Sat. 6–11. Private parties 16–20. Closed Sun. **(M)** **AE, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached salmon with sauce chezillot. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BOEUF A LA MODE—539 E. 81st St. (650-9664, 249-1473). Dress opt. French. Spcls: rack of lamb, veal calvados, duck a l'orange. Res. sug. D only daily 5:30–11. Complete D. Private parties for 30. **(M)** **AE, DC, MC.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, saumon grillé sur flan de champignons. Res. nec. B daily 7 a.m.–10 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

PETALUMA—1356 First Ave., at 73rd St. (772-8800). Casual. Northern Italian. Spcls: brick-oven pizza, veal chop, linguine al pesto. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat.–Sun. noon–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. **(M)** **AE, CB, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. American. Spcls: seared sashimi tuna with coriander seeds, house-smoked quail with yellowfin potato salad, Pacific salmon in horseradish crust. Res.

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RESTAURANTS

sug. B daily 7 a.m.–10 a.m. Br Sat.–Sun. noon–3. L daily noon–2:30. D daily 6–10. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: venison chili, medallions of veal with wild mushrooms, steak. Res. sug. L Mon.–Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Continental/American. Spcls: beef stroganoff, grilled fresh tuna or chicken served warm over Caesar salad, roast prime rib, lasagna primavera. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–12:30 a.m. Fri.–Sat. to 1 a.m. Bar till 2 a.m. Br Sat. 11:30 a.m.–4, Sun. from 11 a.m. **(I)** **AE, DC, MC, V.**

SARABETH'S—1295 Madison Ave., bet. 92nd–93rd Sts. (410-7335). Casual. American. Spcls: pan seared tuna with roasted eggplant compote and Mediterranean salsa, grilled chicken breast with shoe string sweet potatoes and shitakii mushrooms, penne with mixed grilled vegetables and ricotta. Res. sug. Open for B, L, tea and D Mon.–Fri. 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–10. Private parties for 25. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American/French. Spcls: casserole of lobster, oyster and fennel; venison loin with crisp polenta and sweet potato puree; roast snapper with a gratin of endive and mustard sauce. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:30 a.m.–3. D Sun.–Fri. 6–11:30, Sat. 5:30–11:30. Pianist. Private parties for 120, **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, roasted Maine lobster with sauternes and mustard greens atop braised cabbage. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Sat. noon–2:30. Br Sun. seatings at noon and 2. D daily 6–10. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B Mon.–Sat. 10:30 a.m.–noon, Sun. from 10. Tea daily 2–5. **AE, CB, DC, MC, V.**

VIA VIA—1294 Third Ave., at 74th St.(439 0130). Casual. N. Italian. Spcls: linguine neri con gemberi, finocchio con funghi, costoletta milanese. Res. sug. L Mon.–Fri. 11:30–4:30. D 4:30–12:30 a.m. daily. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

ARRIBA ARRIBA—484 Amsterdam Ave., bet. 83rd–84th Sts. (580-8206). Casual. Mexican. Spcls: fajitas, California burrito, chili relleno. No res. Fri.–Sat. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. 4–1 a.m. Early bird D 4–7. Also **762 Ninth Ave., at 51st St.** (489-0810), **1463 Third Ave., bet. 82nd–83rd Sts.** (249-1423). **(I-M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Jacket required. Continental/soul. Spcls: barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

THE GINGERMAN—51 W. 64th St. (399-2358). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. Br Sun. 10 a.m.–4. D Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 15–100. Pianist Thu.–Sat. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: grilled Louisianna shrimp with braised Savoy cabbage, chanterelle mushrooms and tarragon; pan roasted baby chicken with sauteed spinach and sweet potato puree, grilled sliced leg of lamb with crisp fried onion cup filled with onion puree and assorted vegetables. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–9:30, Mon. 8 a.m.–10:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

SFUZZI—58 W. 65th St. (873-3700). Casual. Italian. Spcls: grilled salmon with lobster broth, asparagus, and black pepper aioli; fettuccine pomodoro with sauteed shrimp and basil, pizza Roma with tomato, mozzarella and basil. Res. sug. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun. 5–11:30, Mon.– Sat. 5:30–11:30. Pre-theater daily 5:30–7:30. Private parties for 14–40. **(M)** **AE, CB, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

BALTIJA—86-21 114th St., Richmond Hill (718–846-5900). Casual. Lithuanian-continental. Spcls: kugelis (Lithuanian potato pie), koldunai (pasta pockets filled with meat, mushroom or cheese), pork roast with horseradish-dill sauce. Res. sug. L and D Wed.–Sat. 11:30 a.m.–10, Sun. to 8. Br Sun. 11:30–4. Dancing Fri. at 10. Free parking. Closed Mon.–Tue. **(I)** **AE.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (936-7110/718-482-0033). Dress opt. Contemporary American. Spcls: grilled swordfish with peppered artichoke chips and grilled vegetable salad, charred and marinated flank steak with sweet potato spaetzle and grilled mushrooms, smoked sweetbreads and monkfish with savoy cabbage and essencia cream. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC.**

OTHER EVENTS

COMPILED BY GIA KOURLAS

AUTO SHOW—The Greater New York Automobile Dealers Association (718-746-5300) presents the **New York International Automobile Show**. Through 4/7 at the Jacob K. Javits Convention Center, at 36th St. and Eleventh Ave. Hours: Mon.–Sat., 11 a.m. to 10:30 p.m.; Sun., 10 a.m. to 8 p.m. Tickets: adults, $8; children under 12, $2.

121st EDITION OF RINGLING BROS. AND BARNUM & BAILEY CIRCUS—"The Greatest Show on Earth" continues through 4/28 at Madison Square Garden. Tickets are available through the Garden box office (465-6741). Prices: $8.50–$25.

PERFORMANCES—The Wings Theatre Company, 154 Christopher St., presents **Round 2,** a play involving pre-AIDS sexual encounters. Opens 4/9 and runs through 5/24, with performances Tues., Wed., and Thur. $15; call for reservations and times (627-2961). . . .Catch a rare performance of the Greek tragedy **Women of Trachis,** 4/4–6 at Columbia University's Kathryn Bache Miller Theatre, Broadway and 116th St. All performances at 8 p.m. $5, $3 (854-7799). . . .**The Chalk Circle,** an adaptation of Bertolt Brecht's *The Caucasian Chalk Circle,* will be performed by the Black Spectrum Theatre Company, 119th Ave. at Merrick Blvd., in Jamaica. Opens for Fri.–Sun. performances on 4/5 and runs through the 4/21 weekend. Call for times. $7, $5 (718-723-1800). . . .The annual **Easter Show** continues through 4/4 at Radio City Music Hall, 1290 Avenue of the Americas at 50th St. Call the Music Hall box office (247-4777) for tickets. $32, $27.

LECTURES, READINGS, POETRY—The Poetry Society of America presents Jack Agueros, Joan Murray, and Carolyn Beard Whitlow on 4/3 at 7 p.m. at 15 Gramercy Park South. $8 (254-9628). . . .The 92nd Street Y, 1395 Lexington Ave., presents **Shape of the City** on 4/7 at 4 p.m. Arata Isozaki, one of the world's most innovative and influential architects, discusses his work with critic Paul Goldberger. $15 (996-1100).

CONFERENCES—Politics, economics, and culture will be addressed in **On the United Germany on the Way to Europe** at NYU's D'Agostino Hall, 110 W. 3rd St., 10 a.m.–5:30 p.m. on 4/5 and 10 a.m.–12:30 p.m. on 4/6. Free, reserve (998-8650). . . .**Surviving Youth: The Rap on Growing Up in New York,** will be presented on 4/6 from 1 to 4:30 p.m. at Columbia University's Ferris Booth Hall, 114th St. and Broadway. Registration is at noon; free (417-2343).

FILM—Two documentary films that articulate the experiences of new immigrants in New York City, **The Oxcart** and **From Spikes to Spindles,** shown at the New-York Historical Society, 170 Central Park West at 77th St., on 4/7 at 2 p.m. A panel of experts examine the authenticity of the screenings. $7 (873-3400).

SCHOMBURG CENTER—The grand opening of the newly expanded complex will mark 65 years of service for the **Schomburg Center for Research in Black Culture** at the New York Public Library, 515 Malcolm X Blvd. at 135th St. and Lenox Ave. From 4/5 to 4/14. Featured in the series of events is a public open house on 4/7 from 1 to 6 p.m. Free (491-2200).

INTERNATIONAL CARNIVAL—Take a trip around the world at the **Festival of Nations,** on 4/6 at International House, 500 Riverside Dr. at 123rd St., from 2 to 9 p.m. $7, $5 (316-8438).

BENEFITS—Exercise enthusiasts will sweat it out at the third annual **Workout for Hope** on 4/6 from noon to 3 p.m. at the Roxy, 515 W. 18th St. The three-hour aerobics marathon will benefit AIDS research at the City of Hope National Medical Center in California. Minimum donation, $50 (645-3800). . . .*Cosby Show* actor Geoffe Owen and dancers from the Metropolitan Ballet are among those joining forces to present **A Distant Heartbeat: A Benefit for the African AIDS Crisis,** a variety show benefiting an AIDS hospice in Africa. On 4/5 at 8 p.m. and 4/6 at 3 and 8 p.m. at Symphony Space, 2537 Broadway at 95th St. Evening performances, $20; matinee, $15; children, $10 (864-5400). . . .**The National Down Syndrome Society** will host a benefit preview for Sanford Smith's "Works on Paper," a show of more than 90 galleries around the world, on 4/4 from 6 to 9:30 p.m. at the Seventh Regiment Armory, 643 Park Ave. at 67th St. Features a cocktail reception and a pre-sale show, including an original April Gornik watercolor up for auction. $500, $250, $100 (460-9330). . . .More than 5,000 New Yorkers will gather for the **Super Cities Walk for the Multiple Sclerosis Society** on 4/7 at 9 a.m. at the World Financial Center Plaza, 1 World Financial Center. Walk begins at 10:30 a.m. Register (463-7787).

SEPTEMBER ALREADY?—The Parents League of New York will hold **Boarding School Day** on 4/8 from 4 to 6 p.m. at the Choir School of St. Thomas Church, 202 W. 58th St. An informal opportunity for parents and children to examine boarding schools in the New England area as well as in Canada and California. A forum will follow at 6:15 p.m. to discuss the pros and cons of boarding school. Free (737-7385).

TOURS

EYE ON ART—4/3, 6 at 11 a.m., "Environmental Art," a tour of an artist's studio and the DIA Art foundation, focusing on art relating to the environment and ecological concerns. $30; phone to reserve (877-5117).

ELLIS ISLAND—4/1–4/4 at 10:30 a.m., Oscar Israelowitz follows the history of Jewish immigration to New York City. Includes Fraunces Tavern, Castle Garden, the Holocaust Museum site, an archaeological dig in the old Jewish neighborhood, followed by a visit to the Ellis Island Museum. $20 admission includes ferry tickets (718-951-7072).

GREEN-WOOD CEMETERY TOURS—4/7 at 1, historian John J. Cashman leads a tour of "Famous American Grave Sites." Meet inside the main entrance at Fifth Ave. at 25th St., Brooklyn. $5 (718-469-5277).

ADVENTURE ON A SHOESTRING—4/7 at 11:30 a.m., a walking tour of **Gramercy Park,** including the National Arts Club and the former home of Mrs. Stuyvesant Fish. $5; phone to reserve (265-2663).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—Every Sun. at noon (unless noted), **Peddler's Pack.** A costumed guide will trace the life of an actual immigrant family, as the tour stops at the Daily Forward Building, the Educational Alliance, a yeshiva, and more historic places related to the immigrant experience . . . Every Sun.at 1 (unless noted), **Streets Where We Lived.** Prof. James P. Shenton leads a multi-ethnic walk focusing on past and present, and changes on the Lower East Side, in Chinatown and Little Italy. From the museum, 97 Orchard St. (431-0233). Each tour $12, seniors $11, students $6.

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10 unless noted. 4/6 at 6: **Ghosts After Sunset;** meet at Washington Square Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay Street. . . . 4/7 at 2: **Famous Murder Sites;** meet in front of the Omni Park Central Hotel, Seventh Ave. and 56th St., to see where some New York crimes have taken place. . . . 4/6,7 at 6: **Ye Olde Tavern Tour;** meet at Washington Square Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . 4/4 at 2: **All in the Family;** meet at Old St. Patrick's Cathedral, Prince and Mott Sts., for a look at Godfatherland. . . . 4/6 at 2: **Death Scenes of the Rich and Famous;** meet in front of 13 W. 54th St., to visit the scenes of some famous exits . . . 4/6 at 1: **Village Brunch Tour;** start with brunch at the Sazerac House, followed by a historic tour of Greenwich Village. $15 . . . 4/7 at 2: **Hollywood on the Hudson;** meet at the Washington Square Arch to learn the history of making movies in New York through visits to famous movie locations.

CENTRAL PARK—"Walks and Talks"; 4/6 at 2, meet the Rangers at Loeb Boathouse, for "Down Under" and learn about our delicate ecosystem. . . .4/7 at 2, meet the Rangers at Sixth Ave. and Central Park South, for "Gimme Shelter"; explore three rustic shelters and their carvings. Free.

BROOKLYN CENTER FOR THE URBAN ENVIRONMENT—4/6 from 1–3: **Row House Style, South Slope;** John J. Gallagher describes the architectural, social, and economic aspects that set this area apart from central Park Slope. Each tour, $6; over 65, under 12, $3 (718-788-8500).

URBAN PARK RANGERS—Walks and workshops; phone for details of the weekend programs. **Bronx** (548-7070). **Brooklyn** (718-287-3400). **Manhattan** (427-4040); also see "Central Park," above. **Queens** (718-699-4204). **Staten Island** (718-667-6042).

NEW YORK PUBLIC LIBRARY—"Between the Lions," a one-hour tour of the **Central Research Library,** Fifth Ave. and 42nd St., that includes anecdotes about art, history, literature, and architecture. Daily except Sun. and holidays at 11 a.m. and 2 p.m., from the Visitor Information desk. Free. Also, daily at 12:30 and 2:30, tours of the current Gottesman Hall exhibit. (930-0501).

NATURE WALKS—At Brooklyn Botanic Garden, 1000 Washington Ave. Brooklyn (718-220-8616): 4/7 at 1, in honor of Forsythia day, a guided tour of the garden's local flora section . . . At New York Botanical Garden, 200th St. and Southern Blvd., 4/6 at 10:30 a.m., "In the Hemlock Grove," a tour through the garden's Hemlock Grove. $5.

GRAND CENTRAL TERMINAL—Weekly tour with the Municipal Art Society (935-3960), each Wed. at 12:30. Meet outside Chemical Bank's Commuter Express, and learn about the station's architecture, history, and future. Includes a walk across the windows' glass catwalks. Free.

SHORE WALKERS—The group's goal is to trek around all the waters and shorelines of New York. Most tours are $3 for nonmembers. 4/7 at 10:30, "Sun Art Nature Trip," meet at the Central Park Zoo's Sea Lion Pool, 54th St. and Fifth Ave. (663-2167).

LOOK FOR WILD FOODS—"Wildman" Steve Brill's walks in our town's parks, in search of edible plants in the environment. Phone for details, rules, and information about fees (718-291-6825). Most walks are 11:45 a.m.–3:45 p.m. 4/6, Marine Park, Brooklyn. 4/7, Central Park.

COMPILED BY FLORENCE FLETCHER

SPORTS

BASEBALL—Mets, Shea Stadium, 126th St. and Roosevelt Ave. (718-507-6387), Queens. $6–$12. 4/6 at 2:10 vs. Toronto (exhibition game); 4/8 at 3:10 vs. Philadelphia (opening day); 4/9 at 1:40 vs. Philadelphia.

BASKETBALL—**Knicks,** Madison Square Garden (465-MSG1). $12–$45. 4/4 at 8:30: Chicago. . . .**New Jersey Nets,** Meadowlands Arena, E. Rutherford, N. J. (201-935-8888). $18–$22. Next home game: 4/12 at 7:30 vs. Cleveland.

HORSE RACING—**Aqueduct Spring Meeting,** through 5/6 (718-641-4700). Daily except Tue.; post time: 1 p.m. $2, Grandstand; $5, Clubhouse.

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

LITTLE ORCHESTRA SOCIETY—Happy Concerts for Young People, Dino Anagnost, music director. The Underground Railway Theater will accompany Saint-Saens's *Carnival of the Animals* with costumes, masks, puppets, and shadows; for ages 6–12. 4/6 at 11 a.m. and 1. Avery Fisher Hall, Lincoln Center. (874-6770). $15–$28.

EAGLE OR SUN—Play depicts the Aztec account of the Spanish conquest of Mexico, using traditional masks, puppets, and music; for ages 10 and up. 4/7 at 2. Open Eye Theater, 270 W. 89th St. (769-4143). $6; adults $8; reserve.

COMEDY/MAGIC HOUR—Clowns, magicians, ventriloquists, and puppeteers bring laughter to children ages 3–10. Sat. at 2. Stand-Up NY Comedy Club, 236 W. 78th St. (595-0850). $10.

ALADDIN AND HIS WONDERFUL LAMP—This exotic Middle Eastern tale is brought to the stage by Carol Cornicelli; for ages 5 and up. 4/4, 4/5 and Sat. and Sun. at 1 and 3:30; through 5/5. Hartley House Theatre, 413 W. 46th St. (666-1716). $6; reserve.

MEET KING KONG—Children can pose for pictures with the Empire State Building's most famous scaler; through 4/7 from 11 a.m. to 7, 86th Floor Observatory. . .**A Child's World**—Explore artwork by children ages 2-12, from more than 77 countries, through 4/27. The Gallery, Fifth Ave. at 34th St. (736-3100). Hours: Daily, 8 a.m.–midnight. Free.

BOOKS OF WONDER—"Storytelling Sunday" for children ages 3 and up. Sun. at 11:30 a.m. Corner of Hudson and Barrow Sts. (645-8006). Free.

FIRSTS OF SPRING—Learn the ups and downs of being a clown with Big Apple Circus skills teacher Kevin O'Keefe; for ages 7 and up. 4/7 at 1:30. Elisabeth Irwin High School, 40 Charlton St. at Sixth Ave. (477-5316). $10; reserve.

EEYORE'S—Sluggers-to-be ages 3–6 are invited to Baseball Story Hour, for a reading of *Casey at the Bat* and a few choruses of "Take Me Out to the Ball Game." 4/7 at 11 a.m. 2212 Broadway at 79th St. (362-0634); 12:30 at 25 E. 83rd St. (988-3404). Free.

UNCLE REMUS, LEGENDS OF THE OLD SOUTH—Listen to Joel Chandler Harris's famed folk stories, presented by the American Center for Folk Literature; for ages 3–11. 4/4, 4/5 at noon and 2; 4/6 at 11 a.m. and 1. John Houseman Theatre, 450 W. 42nd St. (564-8038). $10; reserve.

92ND STREET Y—Master puppeteer Marshall Izen will teach children ages 3–8 how to make a pop-up book and puppets out of paper bags and cardboard boxes. 4/7 at 1:30. Kaufman Concert Hall, 1395 Lexington Ave. (996-1100). $12; reserve.

EASTER SHOW—Join Wayne Cilento, master of ceremonies, with the Rockettes, the Radio City Music Hall Orchestra, singers, dancers, and world-champion gymnast group "Anti-Gravity" in this holiday revue. 4/3 at 2:30 and 7:30; 4/4 at 11 a.m. and 2:30. Radio City Music Hall, Sixth Ave. and 50th St. (307-7171) $27, $32.

GARBAGE IS GARBAGE—An eco-musical for children. Book by Bill Wheeler. Music by Jan Callner. Sat. and Sun. at 1. Wings Theatre in The Archive, lower level, 154 Christopher St. (627-2961). $5.

LIONS, LEOPARDS, AND LITTERBUGS—Sami the Space Scout and the animals from the magic forest join forces to clean up the planet Earth in this environmentally correct musical. Sat. and Sun. at 3. Fourth Wall Theater, 79 E. 4th St. (254-5060). $4; adults $6; reserve.

THE PUPPET PLAYHOUSE—The Fun Show. Presented by master ventriloquist Stan Burns. 4/6, 4/7 at 10:30 a.m. and noon. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). $3.50; reserve.

ALFRED THE DRAGON AND THE PHANTOM BALLOON STEALERS—Someone is stealing the balloons in Central Park. Alfred, the balloon lady, and the zookeeper solve a mystery with a little help from the audience; for ages 3–7. Sat. at 3; through June. New Media Repertory, 512 E. 80th St. (734-5195). $5; adults $6; reserve.

MICHAEL TAUBENSLAG PRODUCTIONS—The Hilarious Funzapoppin Magic Show. 4/7 at 1:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $4.95.

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

CHILDREN'S MAGIC MATINEE—Performers Brian McGovern and Imam lead this magic matinee—an hour-long show with audience participation, for children 4–10. Sat. at 2. Mostly Magic, 55 Carmine St. (924-1472). $10; reserve.

THE PUPPET COMPANY—Franklin the Wizard. Young Henry and the Wizard meet the friendly dragon. A variety show follows with Rocket, the roller-skating marionette, and the sensational Clockettes. 4/3–4/6 at 1 and 3; Sun. at 12, 2, and 3:30; through 5/5. 31 Union Square West, Loft 2B (741-1646). $5; reserve.

LITTLE PEOPLE'S THEATRE COMPANY—Director Robert Stark presents **Cinderella,** 4/6, 4/7 at 1:30 and **The Three Little Pigs,** 4/6, 4/7 at 3. 39 Grove St. (765-9540). $6; reserve.

HENRY FEIWEL GALLERY—See Robert Andrew Parker's illustrations from the picture book *Randolph's Dream*, by Judith Mellecker. For ages 5–8, through 4/13, at 24 W. 57th St. (977-9060). Hours: Tue.–Sat. 10 a.m.–6.

MARIONETTE THEATER—The Magic Flute. Mozart's lively opera is performed by colorful marionettes at this mini–Broadway house. Sat. at noon and 3. Through 5/25. Marionette Theater, 81st St. and Central Park West entrance, south of the Delacorte Theater (988-9093). $3; reserve.

CARNEGIE HALL TURNS 100: "An Exhibit Through the Eyes of Children." The work of more than 500 children who studied musical-instrument building, painting, sculpture, and drawing will be on display through 4/19. Department of Cultural Affairs City Gallery, 2 Columbus Circle at 59th St. (974-1150). Hours: Mon–Fri. 10 a.m.–5:30. Free.

RINGLING BROS. AND BARNUM & BAILEY CIRCUS—Through 4/28. See OTHER EVENTS, page 137.

THEATRE FANTASTIQUE—Music, mime, drama, and dance create a world of fantasic illusion; for ages 5 and up. 4/7 at 2. Brooklyn Center for the Performing Arts, Brooklyn College, Whitman Hall, one block from Flatbush and Nostrand Aves. (718-434-BCBC). $6.

COUSIN ARTHUR'S BOOKSHOP—Storytelling and songs with Ann McCormack. 4/7 at 1. Cousin Arthur's, 82 Montague St., Brooklyn (718-643-1232). Free.

THE PUPPETWORKS, INC.—The Tortoise and the Hare and other Aesop fables come to life through hand and rod puppets, as well as marionettes; for ages 3 and up. Sat. and Sun. at 12:30, also Sun. at 3; through 4/28. The Puppetworks Theatre, 338 Sixth Avenue at 4th St., Park Slope, Brooklyn (718-965-3391). $4; adults $5; reserve.

BIG APPLE CIRCUS—"Ballerinas, Horses and Clowns… The Golden Age." See tight-wire tumblers, dancing elephants, and pigs that hurtle through hoops, all under the watchful eye of ringmaster Paul Binder. A tribute to the golden age (1850–1914) of circus. 4/3–4/5 at 2 and 7; 4/6, 4/7 at 12:30 and 4. Cunningham Park, Francis Lewis Blvd. and Union Tpke., Queens (307-7171). $6-18.

THE CHALK CIRCLE—A play about why today's children grow up so quickly; for ages 9 and up. 4/5 at 8; 4/6, 4/7 at 3. Black Spectrum Theatre, Roy Wilkins Park, 119th Ave. and Merrick Blvd., Jamaica, Queens (718-723-1800). $5; adults $7; reserve.

CENTRAL PARK PROGRAMS—Belvedere Castle: Sounds of Spring. Build musical instruments and capture the rhythm of spring. 4/6 at 1. Central Park Learning Center, 79th St. south of the Great Lawn (772-0210). Free; reserve. . .**The Dairy: Scraps to Stationery.** Create beautiful paper by using scraps and natural objects; for ages 5–11. 4/6 at 1:30. 65th St., mid-park (397-3165). Free; reserve.

RE-CREATING RADIO—A workshop for children ages 8–13 to explore the "Golden Days" of radio. Children can re-create various types of drama and sound effects during this series. Saturdays from 10–11:30 a.m. 4/6: Lights Out.$5; advance tickets recommended (752-4690). . .Television adaptations of classic children's books. **Saturday Screenings: Curious George Rides a Bike; The Shy Stegasaurus of Cricket Creek; Bugs.** 4/6 at 12:30 and 3:30. Museum of Broadcasting, 1 E. 53rd St. (752-4690). Museum admission.

MUSEUM OF MODERN ART—Family Hours. Saturday mornings, parents and children can participate in an informal gallery walk-through of the Museum's collection before it opens to the public. 4/6 from 10–11 a.m. Enter at 18 W. 54th St. $5 per family. Pre-register . . .**Parent/Child Workshops.** Three-part workshops designed to enhance children's appreciation of modern art, and to help adults enjoy it with their children. 4/4 and 4/6 from 6–8 (adults only); 4/11 from 10–11 a.m. (adults and children). $30 per parent/ child pair. Pre-register . . .**Family Film Series.** An introduction to films as art for young audiences. 4/6 at 11:15 a.m. 11 W. 53rd St. (708-9795). $5 per family.

COOPER-HEWITT MUSEUM—Workshop: **House**—Children ages 6–10 will create model buildings while learning about structure, shape, and space. 4/7 at 1. 2 E. 91st St. (860-6868). $8; reserve.

SOUTH STREET SEAPORT MUSEUM—Workshop: **Clamshell Scrimshaw**—Create scenes of distant lands on sea shells; for ages 6–12. 4/7 at 2; free with museum admission. Hours: Daily, 10–5. 215 Water St.; tickets at Visitors' Center, 14 Fulton St. (669-9400). $3; adults $6.

BROOKLYN BOTANIC GARDEN—Workshops: **Starting With Seeds**—Learn how plants grow from seeds, and take home planted seeds ready for transplanting outside in a few weeks. 4/3 at 2:30. $6; reserve- . . .**Paper Forsythias**—Children ages 3–9 learn about this early-spring flower and create their own out of paper. 4/7 at 2:30. 1000 Washington Ave. (718-622-4433, ext. 377). $6; reserve

NEW YORK AQUARIUM—Child's Play/Fish Play. Parents and children can interact with small animals and learn about creatures under the sea. 4/9 at 10:30 a.m. W. 8th Street and Surf Ave., Brooklyn (718-265-3448). $14.75 for one child and adult; reserve.

BOOKS

DANIEL'S DINOSAURS, by Mary Carmine; illustrated by Martin Baynton. Preschool–Grade 1. Scholastic, $12.95.

THE BIG PETS, by Lane Smith. Preschool–Grade 2. Viking, $14.95.

HOW GREEN ARE YOU?, by David Bellamy; illustrated by Penny Dann. Preschool–Grade 3. Clarkson Potter, $14.95.

UNDER THE SEA, by Anne Doubilet; photographs by David Doubilet. Grades 2–5. Crown, $14.95.

COMPILED BY BERNICE KANNER

NIGHTLIFE
DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ABILENE CAFE—73 Eighth Ave., bet. 13th–14th Sts. (255-7373). Southern Italian restaurant with blues Sun.–Thu. from 9:30, Fri.–Sat. from 10. 4/3: Natural Ball. 4/4: Steve Marshall and Blue Lights. 4/5: Jay Owens. 4/6: Sonny Rhodes. 4/7: Jana Steele Blues Band. 4/8: Blues Jam with Michael Powers. 4/9: Mark Daine Band. **AE, MC, V.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). 4/3: The FBD Jazz Quartet. 4/4: MG Workshop. 4/5: Brent Bernstein. 4/6: Bob Arthurs. 4/7: Joan Watson-Jones with *The Sound of Satin*. 4/8: *Jam session. 4/9: John Jones.* **AE, CB, DC.**

ARTHUR'S BEBOP CAFE—1 Charles St. (989-2339). Every Fri.–Sat. 9:30–1 a.m., Sun. 7–10: Vibraphonist Teddy Charles with Harold Danko on piano. **No credit cards.**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. Through 4/6: Sir Roland Hanna Trio. 4/7: Deborah Gibbard and Her Trio. 4/8–13: Joey Defrancesco Quintet. Sets Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 4/7: Ray Brown Trio with special guest James Morrison. 4/8: Joe Beck Quartet. 4/9–14: Gary Burton Band plus John Scofield Quartet. Shows Tue.–Sun. at 9 and 11:30, Mon. at 9, 11, and 1. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 4/3: John Renbourn; Iain Matthews. 4/4: Russ Taff; Close To Earth. 4/5, 6: An Evening with Loudon Wainwright III. 4/7: Mitch Ryder; Jimmy Vivino and the Little Big Band. 4/8: Bela Fleck and the Flecktones. 4/9: The Canadian Festival Tour featuring Stephen Fearing, Ferron, Connie Kaldor, and James Keelaghan. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 4/6: Pianist Billy Mays with Ray Drummond on bass. 4/7: Chico Freeman with Larry Willis and Essiet Essiet. 4/8–13: Kevin Eubanks Quartet. **AE, CB, DC, MC, V.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Through 4/7: Marlena Shaw with a Trio. 4/8: Clifford Jordan Big Band. 4/9–14: Junior Cook Quintet. Shows Mon.–Thu. at 9 and 11, extra shows Fri. and Sat. at 1 a.m. **AE, CB, DC, MC, V.**

COYOTE CLUB—215 W. 76th St. (787-3100). 4/3: Five Chinese Brothers. 4/4: John Cleary and his Dirty Rice Revue. 4/5, 6: Six Gun. 4/7: The Tommie Joe White Band. 4/8: The Raucous Brothers. 4/9: The Bennett Brothers. Mon.–Thu. from 9, Fri.–Sat. from 10, Sun. from 8. **No credit cards.**

DELTA 88—332 Eighth Ave., bet. 25th–26th Sts. (924-3499). 4/3: Michael Hills Bluesland. 4/4: Loup Garou. 4/5: Victor Lesser and the BMJ's. 4/6: The Second Step. 4/8: Live Gospel with Onnie Jones and the Gospel Seekers. 4/9: Joan Osborne. **AE, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 4/5: Andy McGann and Johnny "Accordion" Cronin. 4/12: Fiddlusion. Sets at 9 and 10:30. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 4/7: The Ron Carter Quintet. 4/8: Les Paul Trio. 4/9–14: Pharoah Sanders. Tue.–Sun. at 8 and 10, with an extra show Fri. and Sat. at midnight. **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant with jazz. Through 4/7: Rick Hardeman Trio. 4/8: Bill Wurtzel/Howard Morgen Guitar Duo. Sets Mon.–Sat. at 8, 9:45 and 11, Sun. at 7, 8:45 and 10. **Downstairs:** Every Tue.–Sat. from 8:30: Singer-pianist Mike Cerrati and his trio. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 4/3–6: Pete Malinverni Duo. 4/7: Dave Berkman Duo. 4/8–10: John Nilsen. **Upstairs:** 4/5 at 8: Susan Bunn, followed by Sally Reis at 10. 4/6 at 8: Amanda Green; followed by Cabaret with Curtis Hairston, Loni Pont, Mario Cantone, Eddie Brill, and Susie Essman. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., alternating with song-stylist Grenoldo Frazier. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

INDIGO BLUES—221 W. 46th St. (221-0033). 4/3: Bemshi, Will Calhoun, Yossi Fine, Damon Banks, Bert Price, Erich Koyr and Mike Romeo Dozier. 4/4: Fred Reiter Band. 4/5, 6: Dave Valentin. Shows at 9 and 11. **AE, CB, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 4/3: Andy Stein Quartet. 4/4: Lynn Seaton Trio. 4/5: Carla White Quartet. 4/6: Tad Schull Quintet. 4/7: Bob Alexander Big Band. 4/8: Andy Tuck. 4/9: Jazz series with Dick Hyman. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45. 4/3–6: Pianist Benny Green with Christian McBride on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 4/3: Big Combo Series. 4/4: Keith Tippett and Andy Sheppard Duo and the Balanescu Quartet. 4/5, 6: Henry Threadgill's Very Very Circus. 4/7: Adam Rudolph, Hassan Hakmoun Duo and Zahar; Nobles of the Mystic Shrine. 4/8: Co-Motion; Louie Belogenis, Ned Rothenberg and Thomas Chapin Sax Trio. 4/9: Percy Jones Trio; Echoes of God, and Industrial Tepee. **AE, MC, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 4/3: Tony O. 4/4: Anthony Kane Blues Band; Clarence "Gatemouth" Brown. 4/5, 6: The Bill Perry Blues Band. 4/7: Blues Jam with Chris Carter and special guest Kenny Neal. 4/8: Chop Shop with J.T. Bowen. 4/9: The Kingfishers. Shows nightly from 9, except Sun. at 8. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 4/27: 20th Anniversary Salute to Broadway Musical *Follies* starring Jo Sullivan, David Cryer, Emily Loesser, Virginia Sandifur and Don Stephenson. Shows Tue.–Sat. at 9:30 and 11:30. Woody Allen holds forth every Mon. Closed Sun. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Bob Litwak with George Masso followed by Tropical Force Band. Thu.: David Allyn Big Band. Fri.: Lou Anderson Big Band followed by Tiger Town Five. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars. Mon.: Howie Wyeth. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 4/5: The Godfathers. 4/6: Milton Nascimento. 4/9: The Radiators plus Danny Gatton. 4/13: Roger McGuinn. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 4/3: Big Deal. 4/4: Sophia and the Sexual Overtones. 4/5, 8: 4 Sticks. 4/6: Mike the Rabbit; The Other Brothers. 4/7: Scott Ross and Blue Ruin. 4/9: Downtown Boys. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 4/7: George Adams Quartet. 4/8 Music of Gil Evans played by the Monday Night Orchestra. 4/9–14, 16–21: Tommy Flanagan Trio with George Mraz and Lewis Nash. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 4/5, 6: Darlene Love. Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. **AE, DC, MC, V.**

TRAMPS—45 W. 21st St. (727-7788). 4/3: Sarah Dash and Band with Right Combination. 4/5: C.J. Chenier and The Red Hot Louisiana Band. 4/6: Loup Garou Zydeco and the Voodudes. **AE, MC, V.**

TRUE BLUE—1286 First Ave., at 69th St. (734-2862). Chinese and American restaurant with entertainment nightly from 9:30. 4/3: Zen for Primates. 4/4: Kario Salem and the After Midnight Rock Jam. 4/5: Mazarin. 4/6: Robert Ross Band. 4/7: Caroline Doctorow. 4/8: Milo Z Steepin Out. 4/9: Comedy with Ray Romano, Eddie Feldman, Joe Mulligan and Mike Sullivan. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 4/5, 6 at 9 and 11: Rhythm and blues singer Lavern Baker. **Top of the Gate:** 4/3–7, 10–14: *Love Lemmings*, in previews through 4/18. 4/8: Toshiko Akiyoshi/Lew Tabackin 16-piece Orchestra. **Downstairs:** 4/8: "Salsa Meets Jazz" with Eddie Palmieri and Friends, Hilton Ruiz Quintet featuring Daniel Ponce and guest soloist Roger Kellaway on piano. **Terrace:** 4/3–7: Junior Mance and Marty Rivera. Every Mon.: Raphael D'Lugoff Trio. Tue.: Daphne Hellman and Hellman's Angels. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 4/5: Branford Marsalis Trio with Bob Hurst, Jeff "Tain" Watts. 4/8 The Vanguard Jazz Orchestra. 4/9–14: Johnny Griffin with Michael Weiss, Dennis Irwin, and Kenny Washington. **No credit cards.**

VISIONS—125 Macdougal St. (673-5576). 4/3, 4: Mike Formanek Quintet. 4/5, 6: Mike Cain Trio. 4/7: Faces To Watch. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 4/3: Wadada Leo Smith and the Ethionian Warriors; Faith. 4/4: The Authority; Ropes of Sand. 4/5: First Light. 4/6: New Potato Caboose; Rick Ilowite. 4/7: Big Dream; Bill Ring and Ironwood; Jeff Wilkinson. **AE, MC, V.**

ZANZIBAR & GRILL—550 Third Ave., bet. 36th and 37th Sts. (779-0606). Restaurant/jazz club. 4/5, 6: Debbie Hensen Conant. 4/7: Joe Beck; Lew Soloff Four with Mark Egan and Matt Wheeler. 4/8: Roy Gerson and His Sizzling Swing Septet. Sets start Mon.–Sat. at 9–10, Sun. at 8. **AE, MC. V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music nightly from 8. Through 4/6: Pianist Kirk Lightsey with Cecil McBee on bass, Steve Nelson on vibes joins them on 4/5, 6. 4/8–10: Pianist Carol Britto with Frank Tate on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 4/3: Lucky Seven plus T.F. Much. 4/4: Kevin Brown, Silent Partners and Lucky Peterson. 4/5, 6: Screamin' Jay Hawkins. 4/12: 29 Palms; The Difference; Barb Schloss. **AE, CB, DC, MC, V.**

COMEDY/MAGIC

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Regulars include: Allan Havey, Joy Behar, Linda Smith, Mario Joyner, Jonathan Solomon and Mario Cantone. Every Mon., Showcase. Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 7:30, 10 and 12:30 a.m. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri.–Sat. at 9 and 11. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 4/7: Comedians Randall Hyten, Danny Curtis, Mike Eagan, Richie Gold, Ron Gallop, and Al Romero. 4/8–14: Nancy Redman, Carl Guerra, Mike Ivy, Scott Bruce, Al Romero, Danny Curtis and Mike King. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Every Fri. and Sat., two shows, first show at 9:30, featuring Mel Martin and Ellen Kaye. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 4/3: Magicians Mark Mitton, Imam and Torkova. 4/4: Magicians Eric DeCamps, Imam and Torkova. 4/5: Special 12th Anniversary Show. 4/6: Comedian/magician Professor Baxter, magician Todd Robbins and singer Adrienne Garrett. 4/9: Close-up magic of Meir Yedid and Imam. Shows Tue.–Thu. at 9, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 4/7: Jon Manfrellotti, Sue Kolinsky, Mike Rowe and Warren Spotswood. 4/9–14: Ray Romano, Warren Spotswood, Henriette Mantel, and Jon Hayman. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Wed. from 8–midnight: Jazz featuring Stan Bronstein and his "Scudbusters." Thu. between 9 and 11: "Cafe La Cage" featuring celebrity impersonators. **AE, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to Mike Cossi and his music, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

PRIVATE EYES—12 W. 21st St. (206-7770). Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open Sun., Tue., Thu. from 10–4 a.m. **AE.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

THE SAVOY GRILLE—131 E. 54th St. (593-8800). Dine, dance or just listen to jazz at this supper club. Through 4/6: Patti Bown. 4/10–13: Joe Traina Quartet. Tue.–Thu. 9–1:30 a.m., Fri.–Sat. to 2:30 a.m. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 4/4: Peter Metro and Trini Devo. 4/6: Arrow. 4/10: Annabouboula; Zahar. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 4/21, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11:15, Sun. at 7: Phoebe Legere with *From Sea to Shining C.* 4/6 at 9 and 11: Singer-actress Karen Akers. **AE, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). 4/3: Jane Fuller with pianist Daryl Kojak and Bob Cross on bass. 4/4: Brad Phillips with pianist Tony Monte. 4/5: Karen Saunders with pianist Barry Levitt. 4/6: Diana Templeton with pianist Paul Trueblood; Eric Michael Gillett. 4/8: Karen Saunders with Barry Levitt. 4/9: Leah Teller Staimen with pianist Rod Hausen. **Piano Bar:** Every Sun. from 8: Charles Tichenor. Mon.–Tue. from 8:30: Buddy Barnes. Wed.–Sat. from 8:30: Charles DeForest. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 4/3: Joel Maisano; *Night of Nilsson,* musical revue. 4/4: Style Without Substance. 4/5: Ginger from Paris. 4/6: Lily Flamingo; Teri Lynn Paul; Steve Black and Debonne Browne. 4/7: Louis Schwebius and Sandy Bosko; Lyndah. 4/8: Joanna Martin; *There's A Monster In My Closet,* musical revue. 4/9: Ginger From Paris; Richard Wall. Shows at 8 and 10. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 4/3: Gotham City Improv. 4/4: Carly McHugh; The Clicque. 4/5: Peter Ianniello; *Cafe Berlin,* musical revue. 4/6: Amsterdam and Price; Comedienne Lori Kaye. 4/7: *Life With Nappy,* comedy play; Maggie Moore. 4/8: *Music By Lyrics By*; musical revue; Macbeth BSA. 4/9: Lori Kay; Leslye Falk. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 4/3: Carole Cortland; John Di Carlo. 4/4: Molly Scates; Satin Dolls. 4/5: Kelly Wohlford; Annie Hughes. 4/6: Greta; Porgy & Bess: A Cabaret Concert. 4/7: Baby Jane Dexter; Joyce Lyons; Rohn Seykell. 4/8: Julie Halston; Wayne Hosford. 4/9: Loria Parker; Little White Lies. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 4/4: Anne Mulhall; Joe Posa. 4/5: James Mathews; The Righteous Sisters. 4/6: Susan Gregory; Elaine Brier; Rubber Feet. 4/7: Carla Margolis; *Forgotten Broadway,* musical revue. **No credit cards.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 4/4: Martin Tishman with Joe Brousard Trio. 4/5: Anthony Santelmo Jr. with pianist Nan Butcher. 4/6: Judy Kreston and David Lahm with Mike Richmond on bass and Jeff Brillinger on drums. 4/8: Singer-pianist-composer Arthur Siegel. 4/9: Diane Nichols with pianist John Meyer. **AE, CB, DC, MC, V.**

THE NILE—327 W. 44th St. (262-1111). Ancient Egyptian style nightclub featuring Nesmar and Karima, singers, dancers, musicians in "Harem Holiday". Shows nightly at 9:15 followed by continuous entertainment from 10:30–4 a.m. **AE, CB, DC, MC, V.**

THE RAINBOW ROOM—65th Floor, RCA Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Sat. at 9:15 and 11:15. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 4/13: Lucie Arnaz. Shows Tue.–Sat. at 9 and 11:15. **AE.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) A new cabaret theatre supper club. *Forever Plaid,* Wed.–Thu. at 8, Fri. 8 and 10:30, Sat. 7:30 and 10:30, Sun. 3 and 7:30. 4/8, 15 at 8: Meg Bussert with *An Evening of Loesser and Sondheim.* **AE, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Through 4/6: Singer Sally Ann Howes. 4/9–5/11: Singer Iris Williams with *An Evening of Mostly Kern.* Tue.–Thu. at 9:15, Fri.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Wed.–Sat. from 5–8, Sun. 5–10. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** Through 4/6, Tue.–Sat. at 9:30 and 11:30: Eartha Kitt. 4/9–27: Singer-actress-comedienne Dixie Carter star of "Designing Women." **Bemelmans Bar:** Through 4/27, Tue.–Sat. 9:30–12:30 a.m.: Jazz singer-pianist Ronny Whyte. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Singer-songwriter-pianist Jimmy Roberts plays Cole Porter songs and favorite Broadway show tunes every Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 5:30–11:30 a.m., Tom Nelson plays Sat. and Sun. **AE, CB, DC, MC, V.**

NEW YORK VISTA—3 World Trade Center (938-9100). **Greenhouse:** Dine and dance every Sat. from 6–11 to the music of the Tony Cabot Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Jazz-pianist Buddy Montgomery and his trio, Tue.– Sat. 9–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Oak Room:** Michael Roberts Tue.–Sat. **Edwardian Room:** Pianist-composer Earl Rose performs from Bach to Berlin to Blues, Tue.–Thu. 7–11. **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **Dining Room:** Pianist Tony Monte plays every Tue.–Sat. from 6–10. **AE, CB, DC, MC, V.**

U N PLAZA–PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.–Sat. 5–9 and Richard Atkins takes over from 9–1 a.m. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St. (535-2000). **Polo Lounge:** Pianist Alex Johnson plays Tue.–Sat. from 6–11. **AE, CB, DC, MC, V.**

PIANO ROOMS

THE ASSEMBLY—16 W. 51st St. (581-3580). Steak and fish restaurant with pianist Wesley Reyes performing in the lounge, Mon.–Fri. from 5:30–9:30. **AE,CB,DC,MC,V.**

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 10–2 a.m. **AE, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Continental/Spanish restaurant with Lucho Neves providing Spanish–flavored piano and vocals Wed.– Sat. from 7:30–11:30. **AE, MC, V.**

CHARMANT—625 Columbus Ave., near 91st St. (724-9144). Warm Continental restaurant with music six nights a week. Mon.–Tue.: pianist Faulkner Evans. Wed.–Thu.: pianist Norma Jeanne Curley. Fri.: John Loehrke, bassist, with pianist Joe Ruddick. Sat.: Phil Kortoon on bass with Norma Jeanne Curley. Sun.: Spanish guitarist Lisa. **AE, CB, DC, MC, V.**

ELEONORA'S—117 W. 58th St. (765-1427). Elegant Italian restaurant. Singer/pianist Tommy Furtado plays Mon.– Tue. from 7:30. Singer/pianist Bobby Cole takes over Wed.–Sat. from 8. **AE, CB, DC, MC, V.**

LA CAMELIA—225 E. 58th St. (751-5488). Elegant Italian restaurant. Singer-pianist Charles DeForest, Mon.– Sat. 10–2 a.m. **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). "Light Jazz" featuring Janice Friedman's Jazz Trio every Tue.–Wed. from 9–1 a.m. Pianist Ernest McCarty with Alex Gressel on bass takes over on Thu.–Sat. A medley of pianists play Tue.–Sat. 5–9, Sun.– Mon. from 5–1 a.m. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.–Sat. from 6–11. **AE, CB, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, at 44th Drive. (936-7110). Singer-pianist-arranger Larry Woodard performs every Tue.–Thu. from 7–11, Fri.–Sat. 7:30–11:30. **AE, CB, DC.**

RADIO
HIGHLIGHTS

COMPILED BY GIA KOURLAS

WFUV — 90.7 FM
WNCN — 104.3 FM
WNYC — 93.9 FM
WQXR — 96.3 FM; 1560 AM

Wed., April 3

2:00/WNCN—Saint-Saëns: *Carnival of the Animals;* **Boccherini:** Cto. for Flute in D, Op. 27.

WNYC—The Minnesota Orchestra. **Bruch:** Violin Cto. No. 1; **Stravinsky:** *The Firebird.*

WQXR—Haydn: Flute Qt. No. 5 in D.

3:00/WNCN—Mozart: Piano Sonata No. 16 in B-Flat; **Vivaldi:** Cto. for Flute in G.

WQXR—Copland: *Rodeo;* **C.P.E. Bach:** Sym. No. 1 in G.

4:00/WNCN—Bach: Orch. Suite No. 2 in b; **Frederick the Great:** Recorder Sonata in B-Flat.

WQXR—Tchaikovsky: *Capriccio Italien.*

5:00/WNCN—Albinoni: Sonata in C; **Corelli:** Trio Sonata in G, Op. 3.

WQXR—Telemann: Cto. in D for Three Horns and Strings.

6:00/WNCN—Vivaldi: Chamber Cto. in D; **M. Haydn:** Sym. n E-Flat.

7:00/WNCN—Mozart: Oboe Qt. in F; **Martin:** Sym. in g, Op. 4.

8:00/WNCN—Bach: Sonata No. 6 in C.

WNYC—Rameau: “Piéces en Concert” No. 3; **Dukas:** “Variations, Interlude, and Finale on a Theme by Rameau.”

9:00/WNCN—J. Haydn: Partita for Winds No. 45 n F.

Thu., April 4

:00/WNCN—Mozart: “Paris” Sym. No. 31 in D; **Bach:** Sonata No. 1 in G.

WQXR—Beethoven: Trio in B-Flat, Op. 11; **Grieg:** Symphonic Dance No. 4.

WNYC—Shostakovich: Sym. No. 8.

:00/WNCN—Danzi: Sinfonia Concertante n B-Flat.

WQXR—Bach: “Brandenburg” Cto. No. 1 in F; **Berlioz:** *Les Francs Juges,* Ov., Op. 3.

4:00/WNCN—Rachmaninoff: Scherzo in F; **A. Scarlatti:** Sinfonia No. 2 in D.

WQXR—Gershwin: Rhapsody No. 2 for Piano and Orch.; **Handel:** Cto. Grosso No. 1 in G, Op. 6.

5:00/WNCN—Schubert: *Ave Maria,* Op. 52; **Vivaldi:** Cto. for Recorder in C.

WQXR—Wagner: *Die Meistersinger,* Prelude.

6:00/WNCN—Beethoven: *Egmont Overture,* Op. 84.

7:00/WNCN—Mozart: Sym. No. 28 in C; **Handel:** *Water Music,* Suite No. 2 in D.

WQXR—J. Stamitz: Orchestral Trio in B-Flat, Op. 1; **Walton:** “Improvisations on an Impromptu of Benjamin Britten.”

8:00/WNCN—Beethoven: Piano Sonata No. 28 in A, Op. 101; **Liszt:** *Mazeppa.*

WNYC—Schoenberg: Violin Cto.; **Dukas:** Piano Sonata in e.

9:00/WNCN—Tchaikovsky: “Pathétique” Sym. No. 6 in b, Op. 74.

Fri., April 5

2:00/WNCN—Boccherini: Sinfonia in B-Flat.

WNYC—The St. Paul Chamber Orchestra. **Schoenberg:** Serenade.

WQXR—Mozart: Sym. No. 27 in G; **Vivaldi:** Cto. in D for Two Violins, Cellos, and Strings.

3:00/WNCN—Respighi: *The Birds;* **Graupner:** Cto. for Recorder in F.

WQXR—Ravel: Piano Cto. in G; **Weber:** Variations in F.

4:00/WNCN—Mozart: Divertimento for Strings in F.

WQXR—R. Strauss: *Till Eulenspiegel's Merry Pranks;* **Telemann:** Cto. in D for Two Flutes, Lute, Strings, and Basso Continuo.

5:00/WNCN—Berlioz: *The Damnation of Faust,* “Rakoczy March,” Op. 24; **Vivaldi:** Cto. for Strings No. 10 in b, Op. 3.

WQXR—Vivaldi: Cello Cto. in F.

6:00/WNCN—Vivaldi: Cto. for Flute in G; **Naumann:** *Amphion,* Ov.

7:00/WNCN—Beethoven: Violin Sonata No. 8 in G, Op. 30; **Mozart:** Flute Qt. in D.

8:00/WNCN—Gyrowetz: Cto. for Piano in F, Op. 26; **J. Haydn:** String Qt. in E-Flat, Op. 33.

WNYC—“Masterwork Hour.” **Beethoven:** String Qt. No. 14.

9:00/WNCN—Mendelssohn: Octet in E-Flat, Op. 20.

WQXR—The Paris Orchestra. **Tchaikovsky:** Piano Cto. No. 1 in B-Flat, Op. 23; Sym. No. 5 in e, Op. 64. Conductor: Bychov.

Sat., April 6

10:00 a.m./WNCN—Mozart: Cto. for Piano No. 6 in B-Flat; **Cilea:** Cello Sonata in D, Op. 38.

WQXR—Bach: “Brandenburg” Cto. No. 3 in G; **Gottschalk:** “A Night in the Tropics” Sym.

11:00 a.m./WNCN—Kabalevsky: *The Comedians.*

WQXR—Tchaikovsky: Piano Cto. No. 3 in E-Flat; **C.P.E. Bach:** Sym. No. 2 in F.

12:00/WNCN—J. Haydn: Divertimento for Winds No. 7 in F.

WQXR—Beethoven: *The Ruins of Athens,* Ov.; **Berlioz:** *Symphonie Fantastique,* “March to the Scaffold.”

12:30/WQXR—Wagner: *Parsifal.* Conductor: Levine; cast: Norman, Domingo, Wlaschiha, Haugland, Lloyd.

1:00/WNCN—Tchaikovsky: *The Nutcracker,* Suite, Op. 71.

2:00/WNCN—Giuliani: Sonata for Violin and Guitar; **F. Benda:** Cto. for Flute in A.

3:00/WNCN—Bizet: *L'Arlésienne,* Suite No. 1; **Mozart:** Divertimento No. 3 in F.

4:00/WNCN—Roman: Cto. Grosso for Oboe in B-Flat.

5:00/WNCN—Vivaldi: Cto. for Bassoon No. 15 in F.

6:00/WNCN—J. Haydn: String Qt. in A, Op. 55; **Cimarosa:** Cto. for Oboe in C.

7:00/WNCN—Prokofiev: *Love for Three Oranges,* Suite, Op. 33; **Schumann:** *Fairy Tales,* Op. 132.

WQXR—The Cleveland Orchestra. **Mozart:** Sinfonia Concertante in E-Flat; **Beethoven:** Sym. No. 7 in A, Op. 92. Conductor: Dohnányi.

9:00/WNCN—Copland: *Appalachian Spring.*

Sun., April 7

10:00 a.m./WNCN—A. Marcello: Cto. for Oboe in c; **Vivaldi:** Cto. for Two Mandolins in C.

WNYC—Magnard: Violin Sonata, Op. 13; **Brahms:** Clarinet Qnt.; **Schubert:** Sym. No. 8.

WQXR—Mozart: “Prague” Sym. No. 38 in D; **Beethoven:** “Waldstein” Piano Sonata No. 21 in C.

11:00 a.m./WNCN—Mozart: Cto. for Horn No. 4 in E-Flat; **Zelenka:** Cto. Grosso in G.

WQXR—Bach: “Brandenburg” Cto. No. 5 in D.

12:00/WNCN—Schroter: Cto. for Piano in C, Op. 3.

1:00/WQXR—Boccherini: Cello Cto. in D; **Enesco:** “Romanian” Rhapsody No. 2.

2:00/WQXR—Halffter: *Rapsodia Espanola;* **Schumann:** “Five Pieces in Folk Style” Nos. 2, 3, and 4.

3:00/WNCN—Beethoven: Violin Sonata No. 2 in A, Op. 12; **Telemann:** Cto. for Three Oboes in B-Flat.

WQXR—Suppé: *Light Calvary,* Ov.; **Barber:** “Essay” for Orch. No. 3.

4:00/WNCN—C. Stamitz: Oboe Qt. in E-Flat, Op. 8.

WQXR—Mozart: Sym. No. 40 in g.

5:00/WNCN—Vivaldi: Cto. for Bassoon No. 25 in F; **J. Haydn:** Cassation for Lute and Strings No. 1 in B-Flat.

6:00/WNCN—Rimsky-Korsakov: *Mlada,* “Procession of the Nobles”; **Yvon:** Sonata for English Horn in f.

7:00/WNCN—Ravel: *Bolero;* **L. Couperin:** Qt. for Two Harpsichords No. 2.

8:00/WQXR—“Sunday Night Opera House.” **Puccini:** *La Rondine.* Conductor: Molinari-Pradelli.

9:00/WNCN—Mendelssohn: Cto. for Violin in e, Op. 64.

Mon., April 8

2:00/WNCN—Grieg: *Holberg Suite,* Op. 40; **Mozart:** Piano Trio No. 6 in C.

WNYC—The Pittsburgh Symphony Orchestra. **Brahms:** *Academic Festival Overture;* **Beethoven:** Sym. No. 3.

WQXR—Purcell: *The Fairy Queen,* “Incidental Music”; **Tchaikovsky:** *Eugene Onegin,* Polonaise, Waltz, and Ecossaise.

3:00/WNCN—Bach: Violin Sonata No. 6 in G; **Albinoni:** Cto. for Oboe in B-Flat, Op. 7.

WQXR—Sibelius: Sym. No. 7 in C; **Mozart:** “Six German Dances.”

4:00/WNCN—Suppé: *Poet and Peasant,* Ov.; **Vivaldi:** Cto. for Strings in C.

WQXR—Schubert: Rondo in A for Violin and Strings.

5:00/WNCN—A. Scarlatti: Sinfonia No. 4 in e.

WQXR—W.F. Bach: Harpsichord Cto. in c; **Rossini:** Sonata No. 3 in C for Strings.

6:00/WNCN—J. Haydn: Divertimento for Winds No. 15 in F; **J.C.F. Bach:** Sym. No. 3 in d.

7:00/WNCN—Liszt: “Hungarian” Rhapsody No. 2 in c-sharp; **Vivaldi:** Cto. for Bassoon in a.

8:00/WNCN—Mozart: Cto. for Piano No. 5 in D; **Brahms:** Scherzo in e-flat, Op. 4.

9:00/WNCN—Beethoven: Sym. No. 7 in A, Op. 92.

WQXR—The Boston Symphony Orchestra. **Rachmaninoff:** Piano Cto. No. 1; **Shapero:** “Classical Orchestral” Sym. Conductor: Previn.

Tue., April 9

2:00/WNCN—Mozart: Violin Sonata in C; **Vivaldi:** Cto. for Two Orchestras in A.

WNYC—“Vienna/Salzburg Festival.” **Beethoven:** Sym. No. 9.

WQXR—Rodrigo: Guitar Cto.; **Beethoven:** “Fourteen Variations on an Original Theme,” Op. 44.

3:00/WNCN—M. Haydn: Sym. No 23 in D; **Telemann:** Qt. for Flute, Oboe, and Strings in G.

WQXR—Bach: Suite No. 1 in C.

4:00/WNCN—Handel: Cto. for Oboe No. 2 in B-Flat; **Mendelssohn:** String Sym. No. 3 in e.

WQXR—Handel: *Water Music,* Suite No. 3; **M. Haydn:** Sym. in G.

5:00/WNCN—Babell: Cto. for Recorder No. 1 in C, Op. 3.

WQXR—R. Strauss: *Till Eulenspiegel;* **Mendelssohn:** *Calm Sea and Prosperous Voyage,* Ov.

6:00/WNCN—Vivaldi: “Il Piacere” Cto. No. 6 in C, Op. 8; **Biber:** Sonata for Trumpet and Violin.

7:00/WNCN—Liszt: “Hungarian” Rhapsody for Orch. No. 2 in d; **Mozart:** Violin Sonata in E-Flat.

WQXR—Haydn: Sym. No. 37 in C.

8:00/WFUV—“A Box at the Opera.” **Gluck:** *Iphigénia in Aulis.*

WNYC—Rubbra: Sinfonietta.

WNCN—J. Haydn: Cto. for Piano No. 2 in D; **Handel:** Cto. Grosso No. 11 in A, Op. 6.

9:00/WNCN—Mendelssohn: Sym. No. 5 in d, Op. 107; **Bach:** Cto. for Flute in g.

TELEVISION HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2 **WCBS**
4 **WNBC**
5 **WNYW**
7 **WABC**
9 **WWOR**
11 **WPIX**
13 **WNET**
21 **WLIW**
25 **WNYE**
31 **WNYC**
49 **WEDW**
50 **WNJM**
55 **WLIG**
AMC **American Movie Classics**
A-E **Arts & Entertainment**
BET **Black Entertainment Television**
BRV **Bravo**
CNN **Cable News Network**
MAX **Cinemax**
TDC **The Discovery Channel**
DIS **The Disney Channel**
ESPN **ESPN**
FAM **The Family Channel**
HBO **Home Box Office**
LIFE **Lifetime**
MSG **Madison Square Garden Network**
TMC **The Movie Channel**
MTV **Music Television**
NICK **Nickelodeon**
SHO **Showtime**
SC **Sportschannel**
TBS **Turner Broadcasting System**
TNT **Turner Network Television**
USA **USA Network**
VH1 **VH1**

WED., APR. 3

6:15 p.m.
MAX **Repulsion** (1965). Roman Polanski's grisly but hypnotic fable of a *parisienne* so repelled by the notion of sex that young men who flirt with her incite her to murder. Starring a very young and beautiful Catherine Deneuve.

7:00
AMC In the mood for Marlene? A Dietrich festival tonight, starting with **The Spoilers** (1942), the oft-made gold-rush story, this time with John Wayne beating up Randolph Scott as Marlene looks on. **Flame of New Orleans** (1941), at **8:30**, features Dietrich as a French adventuress with her pick of the man crop in 1841 New Orleans. At **10:00, Destry Rides Again** (1939), in which Jimmy Stewart tries a peaceful approach to old-West law enforcement while dance-hall girl Dietrich dukes it out with Una Merkel. The entire Dietrich troika is replayed at **midnight.**

7:30
50 **Ballet Ruse.** A parody of both classical ballet and public television, executed by someone who knows—Garden State Ballet artistic director/choreographer Peter Anastos.

8:00
2 **The All-Star Salute to Our Troops.** CBS won the race to deliver the first welcome-home music/variety extravaganza—live from Andrews Air Force Base. The Rockettes will be there, as will George C. Scott, Randy Travis, and a suddenly revitalized Tony Orlando.

9 Part 2 of **Alice in Wonderland,** a new version of the Lewis Carroll classic, starring Natalie Gregory. With Red Buttons, Sammy Davis Jr., Imogene Coca, Ann Jillian.

13 49 **Living Against the Odds.** A three-hour special, with comedian Richard Lewis as host, about the risky business of everyday life—how much more risky, for instance, is driving a car than eating 40 tablespoons of peanut butter? Various risk experts assist Lewis in this fanciful yet factual program.

9:00
7 **The 5th Annual American Comedy Awards.** Among the presenters: Bea Arthur, Jaleel White, former U.S. Marine Jonathan Winters, and an unlikely pair—Macaulay *(Home Alone)* Culkin and Raquel Welch.

USA **The Return of the Musketeers.** In this made-for-cable film, Michael York, Richard Chamberlain, Oliver Reed, and Frank Finlay reprise their roles—twenty years down the road, when the Musketeers are gloomy and in a grand mess. Also shown Sunday at **7:00 p.m.**

10:00
MTV **MTV Unplugged.** A happening of sorts—Paul McCartney, with bare bones acoustic backing, gives an intimate little concert, featuring Beatles songs, early inspirations ("Blue Moon of Kentucky"), and "I Lost My Little Girl," a song he wrote when he was fourteen.

MIDNIGHT
TNT **Guys and Dolls** (1955). One of the great Broadway musicals whose strange movie casting—Jean Simmons, Frank Sinatra, Marlon Brando(!)—is, well, strange, and wonderful in its way. Original-cast members Stubby Kaye and Vivian Blaine are a joy, as are those incomparable songs (hail Frank Loesser).

3:00 a.m.
5 **Captain Blood** (1935). Errol Flynn's first crack at playing a pirate, which he does well, although he seems to prefer hanging out with Olivia de Havilland to his colleagues.

THU., APR. 4

1:00 p.m.
SHO **Little Dorrit** (1988). A wonderful film—a pair of films, really, *Nobody's Fault,* shown today, and *Little Dorrit's Story,* Friday at **noon,** based on Dickens's story of the hapless Arthur Clennam (Derek Jacobi) and the strong-willed Amy Dorrit (Sarah Pickering). Don't be discouraged by the G rating.

8:00
4 **The Cosby Show.** Hall-of-Famer and Orioles manager Frank Robinson and former Brooklyn Dodgers pitcher Joe Black guest star as retired Negro League ballplayers.

9 **The Defiant Ones** (1958). This is tops—Tony Curtis and Sidney Poitier as escaped convicts who hate each other but, because they're chained together, deal with it. Stanley Kramer directed.

11 **Raggedy Man** (1981). Sissy Spacek, a telephone operator with two young children in a small Texas town during World War II, braves the town's disapproval and has an affair with a young sailor on leave (Eric Roberts). The end is disturbing, but director Jack Fisk, Spacek's husband, made a nice film in his debut.

13 **Die Kinder (The Children)—"Ghosts."** The second of a six-part *Mystery!* series starring Miranda Richardson as a British woman in a desperate search for her kidnapped children. Also shown on 21 and 49 at **9:00** and Sunday at **8:00** on 31.

9:00
2 **The Antagonists.** An ex-con accused of murdering his sister is bent on defending himself, with Jack as adviser; Kate fears he'll get off on a technicality.

7 ABC couldn't refuse to return **Twin Peaks** to the air when it received letters like this one, from Omaha: "I want my *Twin Peaks*. It was all that I have to live for." Okay. Among tonight's interesting activities, Agent Dale Cooper and Sheriff Truman's boys go exploring caves at midnight.

13 **The Man in the White Suit** (1952). Alec Guinness is the target of frantic garment-makers after he comes up with a perfect fabric—one that won't wear out or even get dirty. A very funny movie.

BRV **Jean de Florette** (1986) and **Manon of the Spring** (1987) (at **11:05**), director Claude Berri's two-film adaptation of Marcel Pagnol's novel *The Water of the Hills*. Gérard Depardieu, his wife, Elisabeth, the wonderful Yves Montand, Daniel Auteuil, and Emmanuelle Beart star in the lyrical, comical, and tragic story of the Soubeyran clan. Both films shown again at **2:00 a.m.** and Monday at **11:05 p.m.**

USA **Crime Story.** Dennis Farina and Anthony Denison play the leads in this film, a pilot for the returning series, about the world of crime and love in early-sixties Chicago.

10:00
4 **L.A. Law.** Civil war in the ranks as hired-gun attorneys are brought in to strengthen each faction.

7 **Primetime Live.** Profiles of former Wall Streeter Jeff "Mad Dog" Beck and Red Sox pitcher Roger Clemens, the highest-paid professional baseball player (as of press time).

VH1 **Still Rockin' After All These Years.** An ACE winner for best music special—interviews and footage of Billy Joel, David Byrne, various members of the Rolling Stones, the Beatles, CSNY, the Who, and more, on the theme of rock and roll as life-style.

10:30
13 **After Hours.** A short film by Jane Campion (who made *Sweetie*), about a woman whose claims of sexual abuse result in her being fired.

FRI., APR. 5

10:00 a.m.
TNT For those who dare, eight hours of Bette Davis. First, **The Sisters** (1938), Anatole Litvak's intricate movie with Errol Flynn as Bette's mate. At **noon, The Old Maid** (1939), a tense and tender film with Bette as an unwed mother. **The Letter** (1940) plays at **2:00**—a completely satisfying movie based on writings by W. Somerset Maugham. At **4:00, The Catered Affair** (1956), based on Paddy Chayevsky's play about a Bronx cabbie's wife who wants to sacrifice her husband's savings for their daughter's wedding.

11:00 a.m.
21 A second chance to see (read: tape) Ken Burns's series, **The Civil War.** Two hours' worth today and each Friday at this time for the next month.

8:00 p.m.
9 **The Country Girl** (1954). George Seaton's strong adaptation of Clifford Odets's play, with Bing Crosby the alcoholic Broadway has-been, Grace Kelly his wife (she won an Oscar for this role), and William Holden the director who might save him.

FAM **The Court Jester** (1956). A riotous medieval comedy filled with sparkling verbal and physical gags. Danny Kaye is hilarious, posing as a jester; with Glynis Johns, Basil Rathbone, Angela Lansbury, and many more.

9:00
13 **American Playhouse—"The Sunset Gang: Yiddish."** Reviewed in this issue. Also shown Monday at **midnight** and on 49 tonight at **10:00.**

10:00
13 **Family Values.** A look at how lesbians, whose risk of contracting AIDS is relatively low, have helped care for those with the disease.

31 **Technopolitics.** A new weekly series, to be shown throughout the PBS system, focusing on political issues, nineties-style: genetic engineering, global warming, technical competitiveness. Tim White hosts, joined by a floating bevy of experts.

MIDNIGHT
7 **Krofft Late Night Special.** Funnyman Leslie Nielsen plays television anchorman and, with a team of Krofft puppets, satirizes current events.

13 A great pair—Buddy Guy and Robert Cray—on **Austin City Limits.**

21 Sherlock Holmes until dawn, beginning with Reginald Owen and Anna May Wong in **A Study in Scarlet** (1933). Then, four films with the wonderful team of Basil Rathbone and Nigel Bruce: **The Woman in Green** (1945) at **1:15; Terror By Night** (1946) at **2:25; Dressed to Kill** (1946) at **3:30;** and **Secret Weapon** (1942) at **4:45.**

SAT., APR. 6

2:00 p.m.
5 **Fast Break** (1979). Gabe Kaplan is just right as a street-seasoned New York City basketball coach who emigrates to a college in the heartland, bringing along his playground players.

2:30
MAX **Say Anything** (1989). An immensely likable teen comedy-romance with Ione Skye as the school beauty/

enius and John Cusack
er unlikely suitor, a
ɔguish but gold-hearted
onconformist. Cameron
:rowe's film is naked of
:ereotype while full of
harm and sincerity.

:00
Weeds (1987). Based
n a true story about the
an Quentin Drama
iroup—a theater critic
ıampions a convict
laywright, who gets
ɔrung and forms a theater
roup on the outside.
lick Nolte stars. Not
ritten by Norman
1ailer.

The Singing
etective. The last two
arts of Dennis Potter's
nini-series with Michael
ambon as a writer who,
hile recuperating in the
ospital, enters his novel
ırough his imagination.

:00
If you like dogs, here's
ne—**K-9** (1989). Jerry
ee is the name of the
erman shepherd with
hom unconventional
ırcotics cop Jim Belushi
teamed.

Raw Deal (1986).
his Schwarzenegger
ehicle turns sour at the
ıd when Arnold starts
iminating people with a
ıachine gun, but until
ıen it's a fairly
ıtertaining thriller. The
ppled one plays an
–FBI man trying to win
ıck his job by infiltrating
e Chicago mob. Sam
anamaker, Paul Shenar,
ıd Steven Hill make nice
ıngsters.

30
Bob Hope's Yellow
ibbon Celebration.
he entertainer of the ages
rows a party for
turning Gulf troops at
s house in Palm Springs.
ıtti LaBelle, Marie
smond, and the busy
ɔny Orlando have
omised to perform.

:00
Ending Up. The
ıset of old age, both
ıgic and comic, is the
eme of this made-for-
itish-TV movie based
Kingsley Amis's novel,
ırring Sirs John Mills
d Michael Hordern,
ıme Wendy Hiller, and
e untitled yet
ıtstanding Lionel Jeffries
d Googie Withers.

:20
Sugarbaby (1984).
rcy Adlon's comic fable
out a hefty mortician's
sistant, stunned with
redom, who spots a
ndsome young subway
iver and sets out to
snare him. The joke is
ıt the driver acquiesces
the fat woman's designs
him. Highly stylized
d successful because of
—a candied daydream.

11:30
11 **Tender Mercies** (1983). Bruce Beresford's first American film, written by Horton Foote, stars a convincingly weary Robert Duvall as a country singer past his prime. He takes root at Tess Harper's backwater gas station, marries her, becomes a father to her fatherless kid. Quiet and slow but often lovely.

11:50
13 A trio of old movies to temper this evening's time change. **Dance, Girl, Dance** (1940) first, with Maureen O'Hara and Lucille Ball as the bawdy burlesquer Bubbles. At **1:25,** Eleanor Powell, James Stewart, and Buddy Ebsen in **Born to Dance** (1936), a vintage Cole Porter piece that includes "I've Got You Under My Skin." Finally, at **4:10** (which, remember, is really 3:10), Lon Chaney and Mary Philbin in the very first (and very best?) **Phantom of the Opera** (1925).

SUN., APR. 7

NOON
11 All in a day's work (if you're the Duke)—John Wayne plays Genghis Khan, a heroic Seabee, a U.S. marshal, and a police lieutenant. For starters, **The Conqueror** (1956), a silly romp, then **The Fighting Seabees** (1944) at **2:00.** At **4:00, Cahill, United States Marshal** (1973), with George Kennedy, then at **6:00, McQ** (1974), with Eddie Albert and Colleen Dewhurst.

SHO **Plaza Suite** (1971). Walter Matthau is very funny in Arthur Hiller's adaptation of a sharp Neil Simon play. A bevy of talented ladies complement Matthau—Maureen Stapleton, Lee Grant, Barbara Harris, Louise Sorel.

1:00 p.m.
5 **Patch of Blue** (1966). Shelley Winters won an Oscar playing the shrewish mother of a blind girl (Elizabeth Hartman) with whom Sidney Poitier falls in love.

A-E **Broadway—The Great White Way** (1988). Charlie Pattinson's documentary tour, with Jimmy Breslin your gracious guide, of the 150-mile thoroughfare and its most famous stretch—where dancers dance, hustlers hustle, and the lights shine white hot.

2:00
MAX **Tarzan, the Ape Man** (1932). The original, with Johnny Weissmuller and Maureen O'Sullivan. Just swell.

3:05
TBS **Don't Give Up the Ship** (1959). Goofball Jerry Lewis, recently married, is asked by Washington to explain the whereabouts of a ship missing since World War II. The explanation is not unambiguous and is plenty funny.

6:30
13 **Moyers: A World of Ideas.** Author Tom Wolfe is Bill Moyers's guest.

7:00
9 **A Man for All Seasons** (1988). Charlton Heston and Vanessa Redgrave star in this television remake of Fred Zinnemann's 1966 classic, based on Robert Bolt's play about Sir Thomas More's fight for freedom of conscience. The original film will be shown on **55** Monday at **8:00 p.m.**

8:00
A-E **Ivan the Terrible.** A new documentary challenging the guilty verdict in the case of Ukrainian-born John Demjanjuk, who was living in Cleveland when accused of being Ivan the Terrible, a gas-chamber killer at Treblinka. Also shown at **midnight.**

8:30
4 **Real Life With Jane Pauley.** Correspondent Bill Schechner reports on an animal researcher who mixes compassion with medicine.

9:00
2 **Field of Dreams** (1989). W. P. Kinsella's magical baseball novel came to the big screen with James Earl Jones instead of the J. D. Salinger character and Kevin Costner as Ray, now an ex-hippie. But some of this still works, and the cinematography makes you want to run to Iowa and embrace all that corn and sky.

4 **Don't Touch My Daughter.** Not a sequel to the recent Sally Fields bomb, this new movie stars Victoria Principal and Paul Sorvino *(GoodFellas)* in a psychological thriller about a child molester.

7 **Separate but Equal,** Part 1. Reviewed in this issue. Part 2 airs Monday at **9:00 p.m.**

13 **House of Cards.** Part 2 of Andrew Davies's six-segment comedy about British politics, starring Ian Richardson and Susannah Harker. Tonight, plans are afoot to sabotage the new prime minister's position. Also shown on **49** at **10:00** and on **21** at **11:30.**

DIS **Frank Sinatra: A Man and His Music ★ Ella ★ Jobim.** A 1967 TV special—The Voice is joined by Ella Fitzgerald for "Going Out of My Head" and "Up, Up and Away"; then, guitarist Antonio Carlos Jobim and Sinatra take on "Girl From Ipanema" and "Change Partners and Dance." Crazy.

1:10 a.m.
TNT A trio of Charlie Chan films, Sidney Toler vintage: **Charlie Chan in the Secret Service** (1944), followed by **The Shanghai Cobra** (1945) at **2:30** and **The Jade Mask** (1945) at **3:55.**

MON., APR. 8

1:30 p.m.
MSG Leave work! Play hooky! Cancel the dentist! (It's opening day of baseball season.) The young, hungry **N.Y. Yankees** play the **Detroit Tigers** in glorious old Tiger Stadium.

3:00
SC If you haven't yet taken the above advice, here's another chance—the **Philadelphia Phillies** gambol about in Shea Stadium against the **N.Y. Mets.**

8:00
11 **Moon Over Parador** (1988). Richard Dreyfuss as a New York actor who, working in the mythical Latin American country Parador, gets press-ganged into imitating the country's dictator after the great man has died. A messy, occasionally funny movie, directed by Paul Mazursky.

DIS **Avonlea—"How Kissing Was Discovered."** Disney's most successful series returns—the escapades of young Sara Stanley, the city girl sent to live with relatives on Prince Edward Island after her mother dies.

TNT **Never Forget.** Reviewed in this issue.

9:00
4 **Girls of Summer.** Feisty garage-rock band, four girls and a guy, supports themselves their first summer out of high school by playing at a ritzy beach resort. Sounds familiar—how about *Satisfaction,* the name under which this stinker was put out in 1988? Oh well—pre-*Pretty Woman* Julia Roberts included, and Justine Bateman.

7 Part 2 of **Separate but Equal.** Reviewed in this issue.

13 **The Shape of the World—"Secrets of the Seas."** How compasses and other nautical tools helped fourteenth-century explorers hunt for gold. Also shown on **21** and **49** at **10:00** and Tuesday at **8:00** on **G**.

10:00
2 **Northern Exposure** returns—transplanted New Yorker Joel Fleischman gets dumped by his girlfriend, but his Alaska neighbors spread the news and fix him right up.

13 **Different Drummer—"The Amazing Dolores."** The woman of the title is so named because she survived a runaway father, a pair of abusive husbands, and a busted business—then went into rock and roll at age 45. In Charleston, West Virginia, it is said, Dolores is something of a legend.

10:50
50 **Joan Armatrading: The Concert.** The subtle and provocative singer/songwriter in a filmed concert from the Hammersmith Odeon in London.

TUE., APR. 9

7:30 p.m.
SHO **We All Have Tales: The Fool and the Flying Ship.** A new animated series—children's stories narrated by big-time stars. William Hurt handles the premiere, a story of a resourceful Russian country bumpkin who wins the hand of the tsar's daughter.

7:35
TBS What'll it be—the all-new Darryl and the same old Braves? Vice versa? See for thyself. The **Los Angeles Dodgers** play the **Atlanta Braves.**

8:00
2 **The Magic of David Copperfield XIII: Mystery on the Orient Express.** The noted illusionist, with the aid of Jane Seymour, levitates a woman in the Brazilian rain forest, detaches a woman's head from her body, and makes a 70-ton Orient Express train car disappear. Honest.

4 **In the Heat of the Night.** A rebroadcast of the series' pilot, in which detective Virgil Tibbs (Howard Rollins) is thrust upon highly unwilling police chief Bill Gillespie (Carroll O'Connor).

5 **The Fan** (1981). A psychopath (Michael Biehn) obsessed with a big-time Broadway star (Lauren Bacall) terrorizes the star's secretary, friends, and finally the lady herself. Weird movie.

9 **The Natural** (1984). Barry Levinson's film is a golden-hued, soft-edged evocation of baseball's bygone days—a far cry from Bernard Malamud's phantasmagorical 1952 novel. Robert Redford plays Roy Hobbs, a ball hero hounded by fate, and there are moments of beauty here but not enough truth.

31 **Critical Condition: Health Care Today.** Host Brian Lehrer and a panel of health experts take caller questions and discuss the difficulties of contemporary health care. Tonight's topic: "Improving Primary Care: Getting Doctors to the People."

55 **The Jagged Edge** (1986). A gut-twisting piece of low entertainment. Lawyer Glenn Close falls in love with her man-of-the-world defendant (Jeff Bridges), up for murdering his wife, while waffling over his innocence. The conclusion is expected but still frightening.

TMC **True Believer** (1989). The inspiration for the soon-to-be-forgotten TV series *Eddie Dodd,* this enjoyable thriller stars James Woods as a former ace radical lawyer who's forgotten his idealism until a new assistant prods him to get back in the fighting spirit. The New York atmosphere is gritty and violent, and Woods's self-satirizing performance is a good one.

9:00
A-E **Lamp at Midnight.** Melvyn Douglas stars in Barrie Stavis's play about the Italian astronomer Galileo, whose declarations about the universe enraged the Catholic Church.

10:00
7 **thirtysomething** returns with an episode about Ellyn and Billy's wedding, which promises to not go off smoothly.

49 **Back to Hungary.** After 30 years in exile, Hungarian-born Bela Liptak leaves Connecticut, his adopted home, to run for Parliament in Hungary. Followed, at **10:30,** by **Cry Hungary: A Revolution Remembered**—the story of the 1956 revolution.

1:30 a.m.
4 **Later With Bob Costas.** Part one of an interview with Ken Burns *(The Civil War),* who's now at work on a documentary about baseball. Part two to be shown Wednesday at **1:30.**

SPECIAL ADVERTISING SECTION

REAL ESTATE REPORT

SOME GOOD BUYS

The current refrain among real-estate professionals, who report the strongest sales activity in over two years, is "We think that we've seen the bottom."

Although no one should count on catching the lowest point in a cycle, professionals say this well may be it, and they argue that now is the time to take advantage of three years of price declines.

"Before prices rise, there's usually a surge in activity," says Barbara Corcoran, president of the Corcoran Group, who says that sales have been gaining momentum since November.

Another sign of an impending upturn, she says, is that apartment prices are now frequently being overbid in the course of negotiations, as new buyers come in with higher offers.

Perhaps the best deals in the current market are for the smallest, least distinguished units. Studios and one-bedroom apartments have suffered price declines of up to 50 percent since 1987.

However, great buys on the finest apartments are increasingly difficult to find, say industry sources, because buyers have recently snapped up many of the best units that had been languishing on the market. Nevertheless, some outstanding deals are still waiting to be made.

Sulzberger-Rolfe has an exclusive listing on a high-floor, one-bedroom cooperative at 1111 Park Avenue (near 92nd Street), one of the city's top residential buildings. The maintenance is $441 per month and the asking price is $155,000, a full 35 percent off the peak appraisal of $235,000, according to vice-president John Tyrrell.

> ***Before prices rise, activity does—and sales have been gaining momentum since November.***

One of the Corcoran Group's current best buys is a two-bedroom duplex on the 36th and 37th floors of the Kingsley, a full-service condominium on East 70th Street. The 4.5-room apartment, which includes built-in wall units, new closets, and a stereo system, was appraised at $815,000 in 1989. The asking price is $550,000.

One prize waiting to be snatched, according to William B. May vice-president Roger Erickson, who has the exclusive, is a 15th-floor, two-bedroom cooperative at the Sherry Netherland. The 2,000-square-foot apartment, which features park views, has been completely renovated and has a new kitchen, a steam shower, and a built-in stereo system.

Valued at around $2.3-million at the market peak, the co-op's current asking price is $1.5 million—and that is negotiable, says Erickson, who adds: "This is the most incredible opportunity in a hotel apartment in years." ●

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NEW YORK

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 7, 1991 issue:** $32.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $465 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Christina Post for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500.

APARTMENT
Manhattan

For Sale Or Sublet—1-BR on 86th & York w/great southern city views. Good closets, lux drmn bldg. Price: $169K - or rent for $1500/mo. **Call 212-570-5479 - leave mess.**

Huge Family Apt—CPW, Prewar 7, F/S bldg. Renov. EIK, WBF, W/D, 3 BR plus maid's, 3 bths, move-in condition. Low $600's & low maint. **212-678-4609 - Owner**

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BEAUTIFULLY FURNISHED 1-BR APT—52nd & East River. Full services. Full view of river - 21st floor. $2,300/mo. Available now. Call evenings after 8: **201-766-2123.**

LOFT FOR SALE

Artist's Co-Op Loft For Sale—Excellent location - Lafayette St. (at Astor Place). 3,4OO sq. ft. Great Space! **305-361-5905**

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Manhattan

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Advertise in New York Magazine's Town And Country Properties, 212-643—6500.

SUMMER RENTAL/SHARE

Architect's London Brownstone With Garden—For rent. 3 BR, with all amenities, close to central London. $485/week.
Available May 28 - June 25.
Call Anna - 212-678-8751.

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For Sale/Rent

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For Sale

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TRAVEL

New York Travel is a weekly feature. **Special rates effective with January 7, 1991 issue:** $33.00 per line, one-time ad; $31.00 per line, four-time ad; $30.00 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display classified ads are available at $465 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Cynthia Cordy or Kendra Callahan for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

ACTION TRAVEL

Thailand/Indonesia—Grp/Independent Travel. Bolder Adventures. 800-397-5917

AIRLINE

LOW FARES - ASIA & EUROPE Tokyo $850. London $540. All round-trip & other cities. Air Fair International. 17 Battery Pl. NYC 10004. **1-800-832-6668 / 212-809-3818.**

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Manhattan—Deluxe B & B rooms, private bath. Murray Hill area. $75. 212-213-1484

A Manhattan Hotel Alternative—Private apts from $90 per day. 212-206-9237

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Gracie Inn—Apt. **Hotel,** 12 suites. E. 81st & York. Bkfst incl. $79-$175/night. **212-628-1700** (5% off with ad till 4/22/91).

B & B—Ultra lux, E. 80's. From $85/night. Exclusive neighborhood. 212-879-2276

BED & BREAKFAST
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CAPE, VINEYARD & NANTUCKET—Personal, group & corporate vacations & business bookings. Inns, B & B's, Houses. Call Molly 508-457-1544.

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Continued on next page.

Continued from previous page.

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HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 7, 1991 issue:** $47.00 per line, one-time ad; $41.00 per line, four consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with AMEX, Mastercard or Visa. **Health And Fitness** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Mark Bristow for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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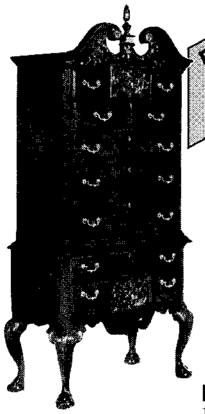

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New Job - New To NYC!—Very pretty Jewish lady, 31, svelte, smart, nonsmoking. Seeks counterpart in Jewish man. Enjoys movies, reading, tennis, collectibles. Impress me with your maturity, compassion and wit - not your bank account or car. Note/photo. 3799 ✉

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Handsome Italian—38, fit, entrepreneur, seeks attractive female, 23-up. Race unimportant. Phone/photo. 9025 ✉ ☎

Slim, Sensitive—Highly attractive, sophisticated, Jewish corporate lawyer, 31, with a Bohemian/intellectual edge, seeks intelligent, open-minded, good-humored, successful (but not necessarily professionally so) man, 28-40, who enjoys the offerings of the City, both cultural and otherwise, escaping to exotic outposts now and then, and clever conversation. Photo/note appreciated. 9003 ✉

Downtown Artist—Quiet, vegetarian, 28-year-old male - attractive and financially okay. Enjoys bicycle riding, computer graphics, solitude and painting. I'd like to meet a creative woman who takes her work seriously. Note and photo gets same. 4963 ✉

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Alluring, Artistic—Creative professional, 30ish. Bright smile, dark hair, dark eyes. Open and honest. Loves seashore, sailing and urban exploring. Seeks active man, 40ish, with positive attitude, humor and generosity of spirit. Photo appreciated. 3810 ✉

Stunning, Sensuous Psychologist—40, 5'7", 120 lbs, blond, bright and a little zany, seeks a well-educated, athletic, handsome, high-achieving and honest man for love and romance. 3816 ✉ ☎

Professional Businessman—Sick of bar scene. 30, 5'11", athletic build, green eyes, sandy hair. In search of a special female counterpart: a charming, intelligent beauty, mid 20's-early 30's, for a relationship that may lead into tomorrow. Phone and photo a must. 5935 ✉

Are These For Real?—Can quality meet quality this way? We'll see. First time at this. Good-looking, bright, successful, romantic divorced male, 49, 175 lbs, seeking to meet woman of similar qualities, 38-43, for fun, friendship and passion. Phone/photo a must. 5945 ✉

Successful Businessman—Good-looking, Northern NJ, 45, unpretentious, with varied interests that include travel, theater, museums, dining out, beach, sports, skiing. Looking to meet an attractive, slim woman, 35-45, who has similar interests and is looking for a long-term committed relationship. Phone/photo exchange a must before meeting. 4975 ✉

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Try It! What Can You Lose?—That's what my friends told me. I'm a professional, 30-year-old, single Jewish male - looking for the last piece to my puzzle. I'm 6', fit, athletic, handsome, outgoing and waiting for your reply. Note/photo please. 9020 ✉

Divorced Daddy—On a rainy Sunday, I read The NY Times in the following order: first, section one - then six, two, ten, three, four, seven and five. If you are smart and spirited, soft and summery, slim and sexy, in your 30's and like to wear silk, lace and blue jeans, send photo/phone. 5951 ✉

Very Beautiful, Blue-Eyed—5'6", 115 lbs, blond, ultra-feminine, soft, worldly, outdoorsy, passionate, intelligent and joyful. Seeks man with integrity, character, success - and who is gentle and cultured. Note/photo/phone. 9027 ✉

It Takes Two To Tango—Attractive, successful, single Jewish man, 32, with sensitivity and wit, seeks one very special woman for lasting romance. Besides dancing, I have many intellectual and cultural interests, but lack someone with whom to share them. I enjoy opera, jazz, antiquing, foreign languages and literature, exotic travel - and I love a Gershwin tune. How about you? Photo appreciated (not required). 3817 ✉ ☎

Super-Eligible Bachelor—Divorced, romantic, wealthy, accomplished, 55 and young spirited. Seeking the one and only, blessed with comprehensive beauty, freedom to travel and share culture, skiing, tennis, likely 35-45. Note/photo. 4976 ✉

Charlie's Blond Angel—37, 5'5", disarmingly pretty, lean body, sensuous, with flashing smile, classic face - funny, smart and successful. Seeks sweet, brainy Jewish male. Photo please. 4991 ✉

Successful Advertising Exec—40, Jewish, tall, athletic nonsmoker - funny, culture vulture. Seeks attractive, shapely, outgoing woman, 30-37, for artsy NY activities (romance included). Photo. 3795 ✉

Attractive, Vivacious 46-Year-Old—Jersey Shore resident, divorced Jewish female, enjoys arts and sports. Compatible mate - 40's-50's, for committed relationship. Photo/note/phone. 4971 ✉ ☎

Ex-Model—Seeking intelligent gentleman, 55-65 - partner for romantic dinners, theater and travel. 5879 ✉

Beautiful Woman—Loyal, fun, elegant, exciting, accomplished. Seeks sincere man, 50-60, successful in his field, with varied intellectual/cultural interests, for mutually loving and nurturing relationship. 3802 ✉ ☎

Well-Bred/Great Looks—Jewish JD, slender, shapely, seeks successful Jewish male with integrity, 40-up. Photo. 3789 ✉

Man Who Really Listens Sought—50ish, physically/financially fit, travelled, as I... Respect and space important to this lady - unencumbered, nonsmoker. 3804 ✉ ☎

Sweetheart Sought—By a handsome, athletic Jewish professional. I am 32, 6'2", 185 lbs. You are feminine, pretty and easygoing. Photo helps. 4994 ✉

Frankly Fabulous Female—Manhattan, 50's, looks, brains, class, financials - needs tall, slim, dark male with like qualities. 3807 ✉ ☎

A Real Relationship—It's not just a dream. Radiant, gentle woman, 40's, seeks 50-plus gentleman. 9009 ✉

Wanted: Definitely Alive!—One gentle tiger (white Jewish male, 39-50), with quick sense of humor, compassionate nature, strong mind and sense of self, to share laughter and thoughts with this soft-hearted and sassy, pretty green-eyed blond who loves baseball and books, movies and dancing, quick humor and warm laughter and so much else. For friendship and maybe more. 5920 ✉ ☎

If You Enjoy—Sports, dining out, plays and vacations, I might be the man for you. I am 31, 5'10", Wall Street professional. 1807 ✉

Manhattanite - Divorced—Attractive female professional, culturally sophisticated, driver of high-performance car, seeks male, 40-53, with similar background. 9001 ✉ ☎

European Entrepreneur—6', 42, slim, athletic, successful. Loves movies, books, good food and the arts, skiing and other sports. Looking for (preferably European) lady (30-38), who is attractive, intelligent and affectionate, for romance and possibly more. Note/photo/phone. 4988 ✉

Attractive, Athletic, Adventuresome—Jewish female, 33, psychotherapist, seeks fun-loving, romantic, professional Jewish male, 30-40, who is healthy enough for an intimate relationship. Note/photo/phone. 3815 ✉ ☎

Assertive Blond Goddess—Wealthy professional, 41, is seeking a male counterpart, gentle as a lamb. Must be wealthy and generous and love to spoil. 1526 ✉

Transplanted Midwestern Female—Slim, serene and very attractive, with traditional values. Looking for an honest, kind and confident man, 48-58, for new beginnings. Westchester/CT. First ad. 3820 ✉

Sweet Jewish Female—Physician/academic, slim, 36, dark hair, green eyes, pretty, seeks nice male mate. 3790 ✉

Stylish And Sophisticated Lady—Between 27 and 33, wanted by very successful businessman. This lady must have her own special flair and must be that one-in-ten-thousand special mind-and-body combination. My interests are theater, the arts, music and outdoor sports. There is a secret here to be uncovered by that extra-special lady. 5939 ✉

Upbeat, Caring, Adventurous Brunette—35, eclectic pursuits, city/country, music and cuddling. Seeks spirited, open man for love plus. Photo please. 5947 ✉

Macho European Male—35-50, highly educated, single, desired by sophisticated, vivacious American woman who speaks a few languages. 4957 ✉

Gay Female Professional—I'm 36, 5'1", 105 lbs, feminine and attractive. Professionally successful, articulate, good person with warmth and humor. I offer friendship and love, tenderness and excitement to an attractive, feminine lady who is professionally oriented, emotionally and intellectually secure and who would like to share in an equal relationship. If you're searching for same and enjoy simple pleasures, giving and receiving, let's be in touch. Nonsmoker. Note/photo please. 9026 ✉ ☎

Short Hair, Long Legs—Attractive, 5'7", thin Jewish attorney, 35, with subtle sense of humor, seeks very bright, very successful man for the long run. Photo a plus. 5915 ✉

Doctor/Businessman—Ruggedly good-looking, financially secure - I do volunteer work in Third World countries. Seek adventuresome, emotionally open, caring woman, 35-45. Please be attractive, warm and independent. I am 49, and have worked very hard on myself. I play tennis and basketball, enjoy theater, movies and the ocean - looking for love, honesty and intimacy. Am not afraid of emotional risk. Live in Manhattan. Photo please. 4970 ✉

Rare Flower—40, requires special care. No fertilizer please! 4969 ✉

Cosmopolitan—Well-traveled, well-educated, slim, active - seeks female to share life's experiences. 3831 ✉ ☎

"Uptown Girl" Sought—For relationship. Jewish MD, 28, 5'11", 165, Yale, Duke, likes Billy Joel, tennis, Boston and Washington. Photo. 9010 ✉

Vigorous, Hard Working—Professional, divorced male, 65, seeks active, independent, intellectual, slim woman with sharp sense of humor. I am trim and quite presentable - successful, financially comfortable, with excellent reputation in my field. I enjoy cultural pursuits (museums, films), athletic pursuits (skiing, biking, dancing), and Sunday Times with WNCN. 4984 ✉

Pretty Woman—Jewish widow, professional, 5'4". Enthusiastic about theater, films, travel, museums, walking. Would like to meet intelligent male counterpart, 55-65. 5917 ✉

Handsome And Affluent—Professional, born in India, bred in US, late 40's, cultured, seeks slim, attractive Moslem/Christian female. Photo/note. 9023 ✉

Lovely Redhead—World traveler. Seeks vigorous man, 65 plus. Maybe! 4982 ✉

Stuyvesant Town MD—54, 6'1", seeks quality woman. Nonsmoker. 3827 ✉

Lovely LI Widow—Looks, brains, class - enjoys art, dance, travel - seeks Jewish executive, 60 plus, 18K heart. 4983 ✉

Sincere, Caring Male, 38—Tall, attractive, unpretentious, with sense of humor. Seeks a warm, pretty Christian female who enjoys all New York City has to offer and doesn't mind being treated special while building a lasting relationship. Note/photo/phone. 3797 ✉

Fun Jewish Male MD—36, seeks warm Jewish female MD, 24-32. 5890 ✉

Handsome, Successful Man—41, 6'0". Lawyer, executive, totally single. Really nice guy. Looking for intelligent, tall, gorgeous woman under 36 for a great relationship. Marriage? Photo please. 1525 ✉

Looking For Good Investment—Take stock in this. Portfolio includes: sensual, bright, attractive, warm, witty, passionate professional female, 28, on the market for a professional Jewish male, 27-34, with similar assets. Guaranteed long-term return on investment. Photo please. 4986 ✉

Stand-Up Comic—Female, 37, 5'5", slim, cute, seeks show biz male. 4935 ✉

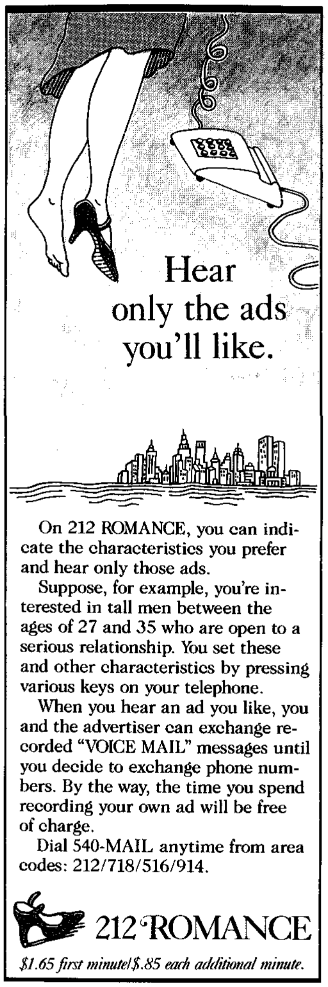
40-Year-Old Thinking Beauty—Seeking man 38-45, attractive, enjoys humor, smart, high achiever but not owned by money or prestige, open to having kids. Manhattan resident. Photo. 4987 ✉

Successful LI Entrepreneur—Occassional workaholic, Jewish male, 42, very energetic, intelligent, respectful, humorous, romantic, sensual and fun, would like to meet an intelligent, special younger lady for a serious relationship. Photo please, will gladly exchange. 5925 ✉ ☎

Let's Face It—We belong together: We're both in our 30's. I'm a male professional - hard-headed, outwardly conventional, inwardly rebellious and full of mirth. You're a flamboyant, restless, talented woman artist. Neither of us is entirely respectable and, besides, we both smoke. Isn't it time we met and fell in love? Note/photo optional. 4996 ✉

Ambitious Manhattanite—45, 5'10", 180. Likes fine dining, repartee. Seeks very pretty (really) Christian lady, under 37, 5'5"-5'8", nonsmoker. Note. 4944 ✉

Thinking Man's Blond—With the beauty, warmth, wit, depth, class, charm, success, to enhance and delight a most discriminating, accomplished, kind, cultured Jewish man, 52-60. 4968 ✉



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Eastern Philosophy—Western psychology interest this warm, tall, pretty, playful professional woman, 47, seeking a similar man, 40-53. 4967 ✉ ☎

Gay White Female—40, in the arts, not political, sense of fun, enjoys city life. Seeks independent female with positive outlook. Photo/letter. 4974 ✉

Low 40's MD—Seeks Jewish female for keeps. Photo/phone. 4989 ✉

Modestly Successful, Slightly Offbeat—Interesting, sensually imaginative, open and accommodating, fit, young and nice-looking 40's male, 5'9", 155 lbs. Seeking a sophisticated woman of substance for an authentic friendship, love and marriage. Will respond to your short note. POB 6, NYC, 10025

Divorced Man, Mid 60's—CEO, attractive, young, interesting, wealthy, Ivy-educated. Seeks lady counterpart - sophisticated, wealthy, established, zest not age important. 5914 ✉

Beautiful White Female—Enjoys outdoors and travel - looking for handsome, professional white male, 35-40, for serious relationship. Bio and photo a must. 5911 ✉

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Recent Transplant From LA—Very attractive professional, 37, 5'7", would like to meet older, intelligent, successful professional man. Note/phone. 9022 ✉ ☎

Caring, Attractive, Affectionate—Older NJ psychologist seeks loving, pretty woman with a possible view towards marriage. Please include photo. 3805 ✉

Upbeat Woman—Into downtown culture. Pretty photo stylist, 32, seeks attractive man, 30's, who sees the world with a creative eye and himself with a keen one. Letter. 4960 ✉

Independent, Cute, Blue-Eyed—Petite, 38 years young, mother of one preteen, financially secure. Seeks professional male, "nice and normal", also financially secure, who likes travel, dining out and has a positive outlook on life. No whiners please. 35-50. Photo/note. 4979 ✉

Wild Thing, Make My Heart Sing!—Attractive, 5'8", slim, green-eyed professional lady. My interests range from rock to Bach, theater to football. You must be a successful male, 40-55, sensual, witty and adventurous. Are you my 'Wild Thing'? I want to know for sure! Photo/note. 4995 ✉

I Know You're Still Out There—Because you intimidate most men. You are a beautiful, financially secure career woman who is not looking for a sugar daddy. I'm not intimidated. 6'3" "thirtysomething", handsome, successful and financially secure. Photo a must! No smokers. 5912 ✉

Athletic Female, Healthy 61—Attractive, curious, humorous - travel minded and companionable. 4965 ✉

Humorous, Good-Looking—Communicative professional seeks down-to-earth, shapely female, 40's. NJ/NY. 4959 ✉

Tired Of Being Single—Divorced Jewish male, 43, 5'8", romantic. Likes to work out, movies, eating out, Caribbean beaches, biking, other varied interests, nonsmoker. Seeks single Jewish female - 30-34, slim, attractive, sophisticated, gentle, considerate, nonsmoker. Note/photo/phone. 4964 ✉

Very Pretty Female MD—30, European accent, seeks warm, kind, family-oriented, professional man for romance. 3808 ✉

Slim, Pretty, Blond—49-year-old professional wishes to meet secure, intellectual gentleman who enjoys skiing, tennis, classical music, country weekends, home and fireplace. 4990 ✉

Timing Is Everything—If you are really now ready and available for serious commitment. I'm an attractive, successful, mellow Renaissance executive who enjoys all sports, all the arts and especially a warm loving home, plus my pretty waterfront cottage. Be a slim, attractive, youthful, peaceful, sensuous, "up" lady, 47-57. For a reply, send a recent clear photo and short bio. I'm ready. 3809 ✉

Living In Many Worlds—Self-actualized, financially secure, wildly romantic, with a heart/soul from the '60s, this feminine beauty is searching for a male counterpart, 38 plus, 6' plus; no kids in our future. Note/photo. 4997 ✉

Very Cute Professional—High-spirited female, 33 - interested in art and design, new fiction, old TV and the world at large, seeks smart, funny, honest, basically great guy. 5927 ✉

I Like It - Right Where I Am—East Side Manhattanite, 40, and fabulous female. Photo appreciated. 5919 ✉

Bright, Blue-Eyed And Beautiful Lady—Seeks an honest, warm, gentle man, 35-50, for friendship and magical romance. I am youthful, thin, 40, 5'6", successful, sensitive. You are attractive, professional, with traditional values and a great sense of fun and humor. Kindly reply with note and photo to: 4998 ✉

Passionate, Adventurous—Attractive, 27, Jewish female MBA, full of energy and love. Big brown eyes, great smile. Loves anything outdoors and more. Seeks handsome, successful, athletic guy who is ready for fun, romance. Photo. 5934 ✉

Lively, Intelligent, Attractive Woman—36, 5'8". Musician, computer consultant. Seeks fit, open-minded, warm-hearted, non-religious, successful man, 30-45. Photo. 3811 ✉

Sensuous, Sultry, Warm, Petite Beauty—35, Jewish professional, seeks committed relationship with a sincere, fun-loving Jewish man, 30-45. Photo. 3814 ✉ ☎

High-Spirited, Brainy, Attractive—Athletic, artistic, educated widow, early 60's, seeks once happily married, warm, witty, virile, educated widower, younger/older, for a lifetime of laughter, love and adventure. Nonsmoker. Bio/photo/phone. 3812 ✉

Pretty, Slim And Elegant—Young 60-year-old, widowed Jewish female, living on the North Shore of LI, enjoys sports, theater, traveling and quiet times as well. I'm looking for a successful Jewish gentleman of similar age and background, with character, for good conversation, dinner and fun-filled times. Note and photo please. 5924 ✉

Straight Out, No Lie—I definitely believe great sex is part of a great relationship. Self-employed NJ male, 31, 5'11", Jewish, looking for a woman who believes in hard work and can play hard. I like dancing, tennis and water sports. I need a woman who is socially oriented and takes pride in her looks at all times. I'll give you my all. Sincerely - for real relationship. 9002 ✉

Life Is Wonderful—Looking to share it with someone special. Warm, affectionate, caring, fun-to-be-with businessman, 52, 180 lbs, 6'3". Enjoys outdoors, arts, quality conversation, active sports, avocation and vocation. Nonsmoker. Are you special? Handwritten note/recent photo/phone. 5926 ✉

The Right Stuff—Looks, success and personality - all in one Jewish male, 37, ready for love, marriage, kids and fun with a nonsmoking, athletic, sensual Jewish female, 25-30. 5931 ✉ ☎

Definitely Not Your Typical Goddess—Prettier, softer, brainier, real (Jewish, 30's). Seeks almost-perfect mortal man who is warm, good-looking, successful and still wants to be outrageous. Photo and letter. 5928 ✉

Ad Nauseum?!—Sick of false claims?! Then by tonight you're answering this. Figure three days in the mail - it hits me like a ton of bricks. See ya in six days! Oh yeah: cute, stable Jewish male, medical professional, 35, good-natured, blond/blue with thin athletic build, seeks pretty, petite Jewish lady to end my ad-writing career. 5930 ✉

My Vinyl Offer—Good-looking, fast track male attorney, 34, seeks legitimately pretty rockette scientist who still owns her old 45's, prefers R&B to R&D and is on sabbatical from the grift. Photo/note/phone. 9007 ✉

Svelte Blond—31, great cheekbones, spunky, creative - seeks kinda cute, successful man, 30's, who likes adventure travel, tennis, trading backrubs, dancing with wild abandon. Photo. 5933 ✉ ☎

White Male, 62—Wants Protestant lady for serious relationship. Prefer blond, 45 years or less, NYC resident. My interests are dining, dancing, hunting, foreign films. Send photo and phone. 9008 ✉

Physician—40, 5'7", blue eyes, handsome, healthy, funny, warm and introspective. Interested in the spiritual aspects of healing, playing music, travel and much more. Looking to make a home and share a truthful relationship with a profound woman who is under 36, up to 5'7", bright, sensual, with natural beauty, sense of humor and desire to balance career interests with nurturing qualities. Photo/note/phone. 3718 ✉

Herpes—34-year-old, handsome, 6', 185 lbs, athletic, never-married Wasp male. Very bright, successful, somewhat preppie Wall Street MBA, who is kind, supportive and values loyalty. Looking for a trim, classic knockout, 5'7"-5'11", with brains, career, education and breeding. Must be a warm, affectionate, sensuous, outgoing and giving woman who enjoys the shore, doesn't get seasick and tolerates (even likes) off-shore fishing. I enjoy food, films, scuba, plants, animals, travel and an occasional musical or sports event. If you're interested in a partnership of friends, lovers, love and kids, take a chance and send letter/photo/phone. I've been told I'm one hell of a catch. Manhattan only. 5938 ✉

Pretty Earthbound Dreamer/Doer—Seeks bright, attractive Nice Guy, youthful 55-65, to share fun, ideas. 3788 ✉ ☎

Share A Dream—Days by the sea, nights under the stars. You're 36 or more, warm and earthy, with a passion for life, romance and sensuality. I'm a Jewish dad of 45. Fit, full of heart, style, smiles and simpatico. Love jeans, jazz, great conversation, movies, kissing, sharing and much more. Now ready for life with you! Note/photo/phone please. 9011 ✉

Happy, Secure Male PhD—Seeks intellectual/sensual lady, slim, 35-45, for magic, movies and videos. Photo. 3818 ✉

Chinese Professional Male, 33—Enjoys movies, traveling and tennis. Seeking female who is warm, sensitive and sincere - to have a nice relationship. 9012 ✉

Warm, Romantic, Fun-Loving—35-year-old male with dark hair and sparkling eyes, who is easygoing and down-to-earth, seeks warm, slender female who is centered and has a tender heart - for relationship, romance, commitment and love. Photo/note/phone. 3821 ✉

Looking For Marriage—45, blue-eyed, athletic, trim male, looking for an attractive woman between 25 and 35 for a lasting relationship. Must like NYC, movies, the beach and Oriental food. Please send photo if possible. 3823 ✉

Vibrant, Very Athletic, Attractive—Tall blond, Jewish, 32. Enjoys biking, skiing, tennis. Looking for male counterpart. Photo/note. 9005 ✉ ☎

Enjoy Dining, Wining—Travel, romance, Manhattan apartment, country home, have plane and boat. If you're attractive, financially and emotionally secure and fun to be with, this man wants to meet you. Just turned 65, active in business, in love with life. Phone and photo. 3824 ✉

Woman Of Color—White male, corporate VP, 45, 5'7" - seeks athletic lady, 30-35, health-minded, with spiritual values. Note and photo a must. 3822 ✉

Into Foreign Movies? Jazz?—Professional, 30, Israeli origin, seeks discerning Jewish female for relationship. Phone/photo. 9013 ✉

Sizzling Senior—Tall, snazzy, swellegant gal seeks single man, 65 plus. 5940 ✉

Miles To Go—Successful, handsome, down-to-earth Jewish physician, 33, romantic, kind, literate, athletic - seeks a bright, attractive, caring, friendly Jewish woman, 25-33, with whom to share thoughts, interests, adventure and love. Note/photo appreciated. 3825 ✉

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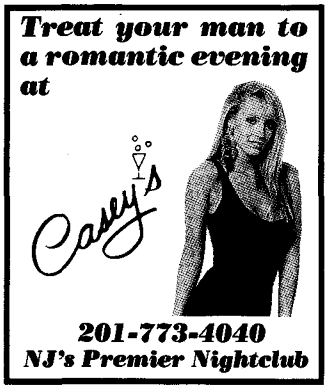

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STRICTLY PERSONALS

Appealing Attorney—53, who is delighted by the aesthetic and intellectual worlds, seeks slim, pretty counterpart, early 40's. Photo helpful. 5941 ✉

Wall Street Exec/Central NJ—Widower - Jewish, early 50's, 6', 195 lbs, nonsmoker, enjoys golf and traveling. Now ready for relationship with classy, interesting and attractive lady over 40. Detailed note and photo please. 5942 ✉

My Nieces Are Giving Up On Me!—Tall, handsome, Jewish professional man, 39, with warmth, wit and integrity, seeks warm, pretty, unpretentious woman with humor, grace and heart. Make their day with a note and photo. 5943 ✉

Seeking Ms. Left—Outdoorsy, slim, socially conscious, to 45, for single dad, MD, 59. Passions: chamber music, travel, hiking. POB 20264, NYC 10025

Tall, Handsome Attorney—35, 6', 180 lbs, Jewish, athletic, very successful. Seeks pretty female nonsmoker for romance in the city. Photo please. 5944 ✉

Nice Jewish Guy—Single, attractive, successful professional, 40, 5'8", slim, with good values and varied interests, seeks a sincere, attractive, intelligent, marriage-minded Jewish woman. Photo appreciated. 9017 ✉

Westchester Attorney—Warm, bright, tall, young 52, pleasingly plump, funny. Enjoys movies, theater, dining, tennis. Seeks bright, attractive, educated woman, to 40's, to share life. Sense of humor/photo a must. 5946 ✉

European, 31, Pretty—Seeks marriage-minded, tall male. Photo please. 9028 ✉

Pretty, Smart, Very Affectionate—Incurably romantic woman, 42, seeks kind, witty, stable guy who believes we can last forever. 3806 ✉

Professional Artist—Lively, attractive, slender, 40's, 5'8" - enjoys sports, travel, music, children. Seeks warm, fit, open-minded man, 30's-40's. Photo. 9019 ✉

Very Pretty, Feminine NYC Lady—Slim, 5'2", Jewish, desires man, 40-55, who, like me, is honest, kind, smart, financially secure, to share life and love with. 9024 ✉

I've Been Waiting For A Girl Like You—Attractive, 29-year-old Jewish physician, who loves travel, movies, aerobics and dining out, seeks a very special, attractive, professional Jewish female, 24-30, who's also waiting. Note/phone/photo (please). 3829 ✉

Do You Like—Quesadillas and margaritas? Have a good sense of humor? Love the outdoors - hiking, tennis, rafting and golf? Me too. I'm a 33-year-old, athletic Jewish male, 5'8", 160 lbs, seeking a young (nonsmoking/nonreligious) Jewish female with Ivory Snow looks, who believes that honesty and commitment - along with a little romance - stand for something. If you love dogs but hate cats, are open-minded to the possibility of a lasting relationship and don't always take yourself seriously, let's get together. Note/photo/phone. 3830 ✉

Considering Dating—Terrific 40ish woman looking for terrific male. Make me an offer I can't refuse. 5952 ✉

Funny With Serious Moments—Playful and a gourmet cook. Black male doctor wishes to settle down with wife and family. Commitment guaranteed as long as we communicate! Race unimportant. 5949 ✉

Ready To Begin Again—Attractive, bright, slim widow, successful in her own business. Seeks sincere, warm, caring, intelligent, Jewish professional man, 40-50, who enjoys theater, travel, antiques, opera and relaxing at home - to share a lasting, loving relationship. 4992 ✉

Handsome, Single White Male—Wasp, Jersey resident, college grad, professional, 5'11", tall, slim, good health, very active, loyal, no bad habits. Seeks very attractive, petite, classy lady, 45-50 years, nonsmoker, with sense of humor. Photo please. 4752 ✉

I Give Good Hug!—Nice Italian boy, 40, 6', 165 lbs, seeking masculine, gay white male who has zest for life and passion for theater, art, music, design, architecture, landscape gardening, antiques, Europe, food and travel. Photo please. 4977 ✉

An Exceptional Man Awaits You—Tall, trim, good-looking, youngish 50, a successful entrepreneur with many outside interests. I am very bright, sensitive, honest, affectionate, and witty, not necessarily in that order. If you are a reasonably presentable woman, 35-45, who shares or values some of these qualities, please get in touch. Phone and photo appreciated. 9004 ✉

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Wanted: Miss Right—Professional male, 39, slim 160, friendly, with traditional values. Seeks the woman of his dreams, 31-37, who is good-natured, honest and loving, to share many happy experiences together. Note/photo. 3793 ✉

New To The City—Midwestern professional, 27, seeks professional Asian female, 22-30, to explore the city/east coast. I'd love to exchange letters. 5932 ✉

Nonsmoker—Professional white male, 41, slim, successful, seeks female counterpart, 25-35. Note/photo. 3559 ✉

NJ Attorney/Academic—34, Catholic, good-looking, funny, perceptive. Seeks pretty, intelligent woman for friendship and more. Note/photo/phone. 4978 ✉

Have Tux? Come Dine With Me—Elegant, attractive, cultured, professional, caring LI girl/woman with zest for life's pleasures seeks like quality gentleman, 55-65. Photo/note. 4993 ✉

Male Writer—Good-looking, intelligent, seeks pretty, shapely, 30's woman for marriage. Photo please. 5921 ✉

I Will Love You To Pieces—I will tuck you away in my mountain retreat to play house, ski and play tennis with you. I will share the opera, theater and the Mets with you. I will dine, dance, laugh and watch any sport with you. I will be enchanting, beautiful, energetic and communciative. You will be a 50-60, attractive, fit, funny single male - romantic, spontaneous, open, successful and smart. We will have the time of our lives. Note/photo. 4973 ✉

Down-To-Earth—Attractive, amusing TV news producer, 5'9", 31, athletic, seeks slim, naturally pretty woman, 25-35, who is happy, caring, smart and devoted. I'm into music, travel, photography, urban hiking and film. Note/phone. 5923 ✉

US Senator (To-Be - 1994)—CEO, 32, tall, dark and very handsome - seeks his first lady. POB 159, NYC 10185.

Only A Stone Should Be Left Alone—An attractive, classy lady (so I've been told) would like to meet a classy gentleman (48-60) for all the obvious reasons. 4962 ✉

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 703

BY MARY ANN MADDEN

A. ghost, host, Emily Post.
Q. Name a specter, an ejector, and a corrector.

A. fork, actor Rourke, torque, Sargent York.
Q. What are a pick, a Mick, something quick, and two leading men from TV's "Bewitched" named Dick?

Above, rhyming A and Q. One original example, please.

Results of Competition 700, in which you were asked for apposite cast members for a familiar play or musical.

Report: Two kinds of entries: those based on word/thought association (CATS, with Kitty Carlisle, Tom Bosley, and Ally Sheedy). Or on concept alone (Princess Margaret in CHARLEY'S AUNT). In a no-fault world, all cast members would be actual actors. But they weren't. And neither are we. Duplicated: Roseanne Barr in THE STAR-SPANGLED GIRL. Milli Vanilli in THEY'RE PLAYING OUR SONG. Princess Diana and Sarah, Duchess of York in THE MERRY WIVES OF WINDSOR. Priscilla Presley in THE KING AND I. Sydney Biddle Barrows in CALL ME MADAM. Anthony Hopkins in PICNIC. Lauren Bacall in ANYONE CAN WHISTLE. Leona in GRAND HOTEL. Some purely swell casting—Danny DeVito as FIORELLO, for example. Sounds good to me. But, which of us, after all, does, from time to time, not?

First Prizes of two-year subscriptions to "New York" to:

Darryl Strawberry, now playing in CITY OF ANGELS.
Elizabeth Rowe, Oceanside, N.Y.

Jonathan Pryce is FORBIDDEN BROADWAY.
Carter Allen Winkle, Astoria, N.Y.

Siskel and Ebert in THE BALCONY.
Bruce Savo, Westport, Conn.

Runner-up Prizes of one-year subscriptions to "New York" to:

SMILE with Topol.
Tom Noone, Springfield, Va.

SUNDAY IN THE PARK WITH GEORGE, featuring Baronne Dudevant, Mary Ann Evans, Babe Ruth, and Liberace.
David Titus, Chelsea, Mass.

Sy Sperling in HAIR.
Chris DiBlasio, Merrimack, N.H.

And Honorable Mention to:

Aristophanes' THE WASPS with Sting.
Jack Ryan, N.Y.C.

Charles Kuralt and Jack Kerouac in I'M GETTING MY ACT TOGETHER AND. . . .
Ben Gottlieb, McLean, Va.

GOOD NEWS, starring Robert Maxwell.
Mary Cuomo, Brooklyn

Michael J. Fox as VOLPONE.
Nora Verity, Chatham, N.J.

Ronald Reagan and Mikhail Gorbachev star in A DAY IN HOLLYWOOD, A NIGHT IN THE UKRAINE.
George P. Lewnes, Lanham, Md.

Jim Palmer appearing in BRIEF INTERLUDE.
Wendy Gottlieb, New Haven, Conn.

GIGI, starring Greta Garbo, Greer Garson, Gloria Grahame, and Gladys George.
Jack Labow, N.Y.C.

Alexis Smith is CRAIG'S WIFE.
Angelo Hastings, N.Y.C.

William B. Williams in DOUBLE BILL.
Marty Rubenstein, Boca Raton, Fla.
similarly: Mary Grace Dembeck, Westport, Conn.

PLANET OF THE APES starring Frank Gorshin, Fred Travalena, and Marilyn Michaels.
Judy Mostowitz, Brooklyn

Dolly Parton is THE UNSINKABLE MOLLY BROWN.
Louis B. Raffel, Northbrook, Ill.

ONLY KIDDING, with Vanessa Redgrave.
A. L. Colby, N.Y.C.
sp. ment.: Bob Beard, Washington, D.C.; Harry Rosenbaum, Englewood, N.J.

Florence Chadwick in GREASE.
Philip Smith, Reading, Pa.
sp. ment.: Suzanne Woolley, N.Y.C.

LOST IN THE STARS with Rona Barrett.
David Yarnell, Los Angeles, Calif.

THE WIZ, starring Joe Namath.
Craig Wolfson, Waltham, Mass.

Eddie Albert in EDWARD, MY SON.
Florrence Bialosky, Shaker Heights, Ohio

THE ODD COUPLE with Kim Basinger and Alec Baldwin.
Farley Whetzel, Gretna, La.
sp. ment.: Melinda Kevis, Kansas City, Mo.

AMERICAN BUFFALO, with William F. Cody and Bob Smith.
Linda Giordano, Florence, Ala.

Don King is THE MATCHMAKER.
Bill Harriman, Mystic, Conn.

Shirley MacLaine in JACKIE MASON: BRAND NEW.
B. Shapiro, N.Y.C.

Sonny Bono is TIMON OF ATHENS.
Alicia Ann Chomo, Wilmington, Del.

Cher in THE ROSE TATTOO.
Judy Simkow, University Heights, Ohio
Pepe Friejo, Warwick, N.Y.;
Edan L. Segal, N.Y.C.

Vanessa Williams in A FUNNY THING HAPPENED ON THE WAY TO THE FORUM.
Steven Colby, N.Y.C.
sp. ment.: Bart Zakrzewski, Kearny, N.J.

MAMA, I WANT TO SING starring Sukhreet Gabel.
Peter Johansen, N.Y.C.

Dustin Hoffman is EVITA.
Maria Holzer, Staten Island

Betsy Bloomingdale in THE LITTLE SHOP OF HORRORS.
Elise Lynch, Plainview, N.Y.

Mark Gastineau is SHOW BOAT.
Joel Levinson, Rockaway, N.J.

Barbara Woodhouse—A FLEA IN HER EAR.
Robert J. Foley, Philadelphia, Pa.

OH! BOY! starring George Alan O'Dowd.
Russ Laird, Brigham City, Utah

PIPPIN, starring Steve Jobs.
Sara Katsh, Denver, Col.

Cyd Charisse and Bil Baird in LUV.
Neil Atkinson, N.Y.C.

NOISES OFF—Marcel Marceau.
Renee Milliken, Venice, Calif.

WHO'S AFRAID OF VIRGINIA WOOLF? with Regis Philbin and Kathie Lee Gifford.
Richard Schwartz, Madison, Wisc.

A FEW GOOD MEN, starring Rich Little.
Alice H. Verity, Mendham, N.J.

THE BOYS FROM SYRACUSE with Jim Brown, Dick Clark, Bob Costas, Ted Koppel, Fred Silverman, and Lou Reed.
Bertha Coulter, Milford, Conn.

NEVER TOO LATE with George Foreman.
Kim Dolan, Brooklyn

GOLDILOCKS with George Halas, Paul Bryant, and Norman Schwarzkopf.
Chris Doyle, Burke, Va.

Suzanne Pleshette as THE VOICE OF THE TURTLE.
David Gernand, N.Y.C.

Manuel Noriega in A LITTLE NIGHT MUSIC.
E. Stallworth, Willow Grove, Pa.

Timothy Leary in THE TRIP TO BOUNTIFUL.
Mitch Karpman, Silver Spring, Md.

TOYS IN THE ATTIC starring Michael Jackson.
Tom Morrow, N.Y.C.

Oliver North in I CAN GET IT FOR YOU WHOLESALE.
Michael Goldberg, Hamilton, N.Y.

FALSETTOLAND with Frankie Valli, Lou Christie, Smokey Robinson, and Curtis Mayfield.
Debbie Bennett, N.Y.C.

THE PAJAMA GAME starring Hugh Hefner.
J & M. J. Hopkins, Port St. Lucie, Fla.;
Karen Bracey, Burke, Va.

Earvin Johnson in MAGIC SHOW.
Adam Doyle, Burke, Va.

Don Carter and Don Rickles starring in PINS AND NEEDLES.
Arlee Laird, Brigham City, Utah

Ioan Van Ark in JOAN OF ARC.
Gary Socol, West Hollywood, Calif.

George Herman Ruth, Mildred Didriksen Zaharias, and Teddy Ruxpin in BABES IN TOYLAND.
Elisa Falciglia, Reston, Va.

William Shatner in THE SEARCH FOR SIGNS OF NTELLIGENT LIFE IN THE UNIVERSE.
L. & D. Bowstead and
B. Kneller, Brooklyn

Zsa Zsa Gabor in THE NUTCRACKER.
Karen Ross, Santa Barbara, Calif.

NTO THE WOODS with Sam Snead and Arnold Palmer.
Scott Porter, Madison, N.J.;
Elizabeth A. Chew, San Rafael, Calif.

Colleen Dewhurst is M. BUTTERFLY.
Craig H. Taylor, Oakland, Ky.

Coming This Summer: Shelley Long, Suzanne Somers, and Delta Burke in LADIES IN RETIREMENT.
M. E. Colby, N.Y.C.

LEAVE IT TO JANE with Roger Vadim, Tom Hayden, and Ted Turner
Marge Schauer, Washington, D.C.

LOVE LETTERS with Vanna White.
Sharon Spieldenner, Dorchester, Mass.

SIX DEGREES OF SEPARATION starring Jamie and Felicia Farr, Carrie and Louis Nye, with Holly Near and Glenn Close.
Bernard Sansetre, Washington, D.C.
similarly: Norma Agnew, Braddock, Pa.

HE WIZ, starring June Allyson.
C. C. Sherwood, Seattle, Wash.

Cheryl Ladd, Shelley Hack, and Tanya Roberts in GOODBYE, CHARLIE.
Betty Loshin, White Plains, N.Y.

NOBODY LOVES AN ALBATROSS with George Bush and J. D. Quayle.
David Guy, Nashville, Tenn.

. Danforth Quayle is THE DUMB WAITER.
Jan Leary, Winnetka, Ill.

Dan Quayle in TAKE ME ALONG.
Larry Laiken, N.Y.C.

B. D. Wong in FLOWER DRUM SONG. Or else. . . .
Gail Golladay, Lakewood, Ohio

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 703, *New York* Magazine, 755 Second Avenue, New York, N.Y. 0017-5998. It must be received by April 12. Editor's ecisions are final, and all entries become the property f *New York*. First-prize winners will receive two-year ubscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' ames will appear in the May 13 issue. Out-of-town ostmarks are given three days' grace.

WE ASKED AND NEW YORK WOMEN ANSWERED TOO.

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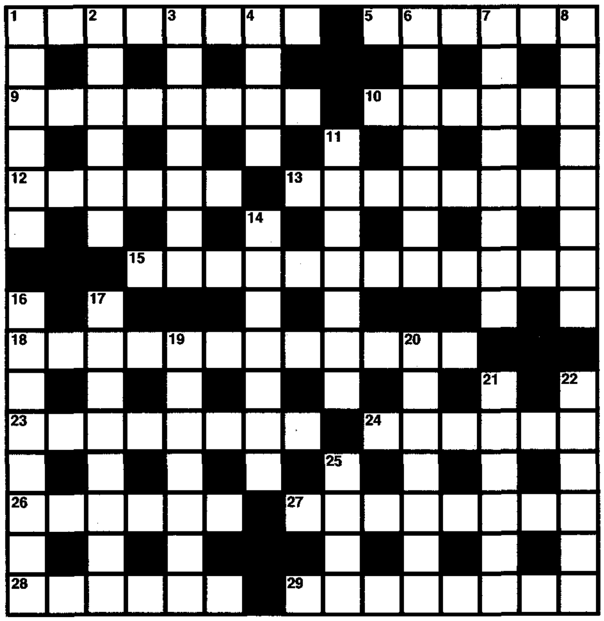
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Seeing cannabis taken inside hurt. (8)
5 The hound lay being injected with dope. (6)
9 Persons lying quite unconsciously. (8)
10 Raise possibly fifty in this country. (6)
12 Cut about everything that grows in the garden. (6)
13 A jogger when others are playing. (8)
15 Accommodation for the unsociable chairman? (8, 4)
18 He can make people lose all sense. (12)
23 Figured stuff, pretty as can be. (8)
24 After five is the time to make up the face. (6)
26 Depressed about page to do with broadcast. (6)
27 Produced original work when settled. (8)
28 Snooping and on edge. (6)
29 The French supporter backed the switch, the dog! (8)



DOWN

1 This plant can make a mess, note. (6)
2 Plainly just accepting fitness training. (6)
3 Help too ill-organised to be really good. (3-4)
4 A minor machine part that's standard. (4)
6 Thought like a pressman after all. (7)
7 Got going without money and caused surprise. (8)
8 Stand, strange to relate. (8)
11 Talk about the unit opposing the ordinary soldier. (7)
14 Support beastly development in the Mediterranean. (7)
16 Quiet worker, but a champion. (8)
17 Forces carrying some means of defence. (8)
19 Keep on finding fault about America. (7)
20 The guy in charge of the ship bearing fish. (7)
21 Both right and wrong ideas may be put forward. (6)
22 Make a bid, being soft. (6)
25 Girl keeping company with a painter. (4)

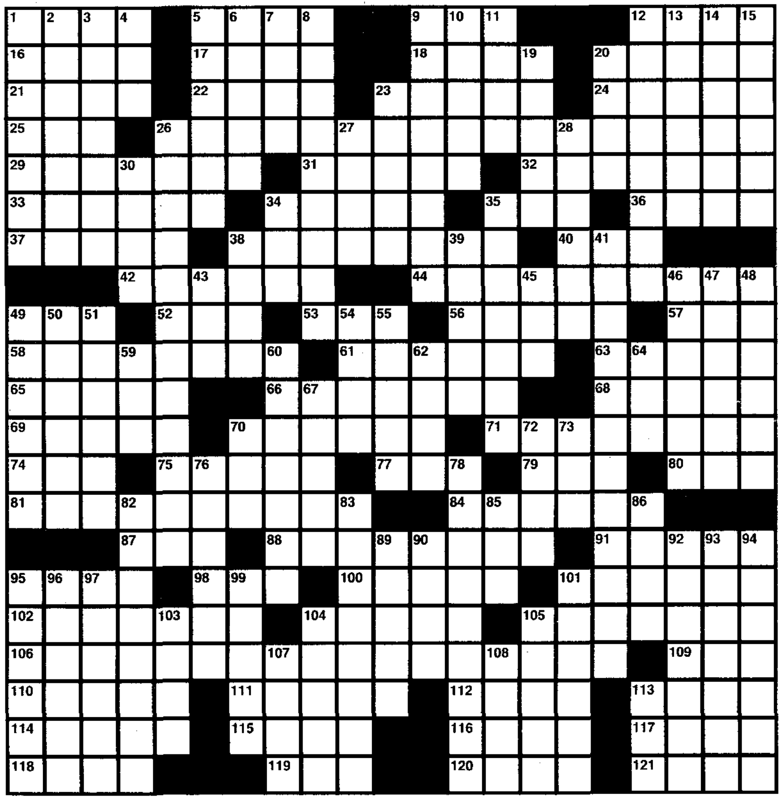
'INHOUSE HUNT' : 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

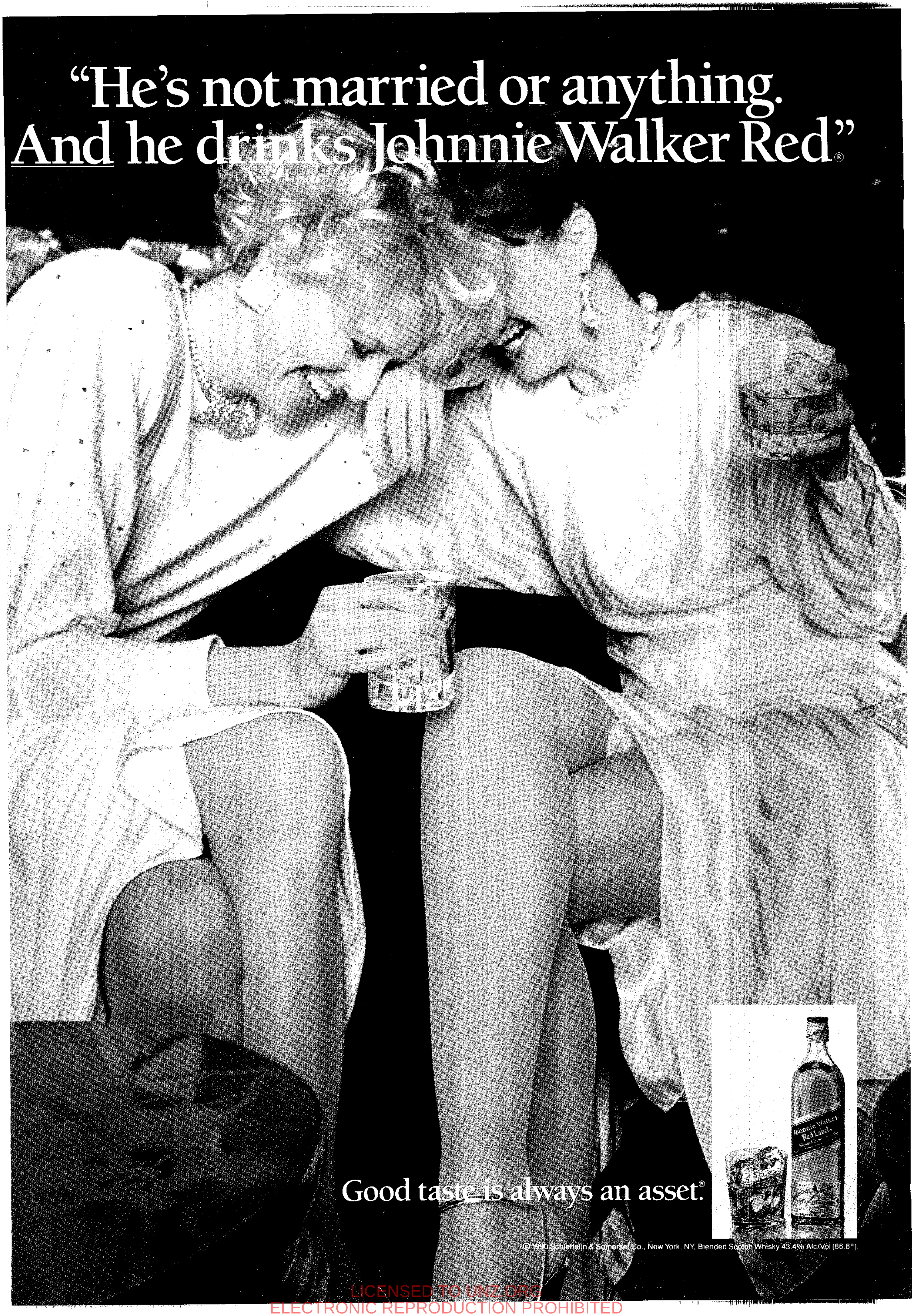
1 Tiff
5 Go no further
9 Goddess: Lat.
12 There are lodes of these
16 Word with mater
17 Carson's predecessor
18 Paella pot
20 Toledo artist, with "El"
21 Banquet platform
22 "—— be in England . . ."
23 Skepticism
24 Machine-shop tool
25 Monastic lady
26 REFERENCE ON THIS PAGE
29 Implant knowledge
31 Speaker's break
32 Travailed
33 Instruments for Shankar
34 France's Upper House
35 Aga Khan's son
36 Cincinnati nine
37 Prow's opposite
38 LAST ART LISTING
40 G-men's org.
42 License
44 NIGHTLIFE COLUMN
49 Army togs, for short
52 Chew the fat
53 Maple sugar source
56 "First —— see tonight"
57 Buddy
58 Saintly
61 Winged singer
63 Atlanta campus
65 "Dallas" matriarch
66 RUTH GILBERT'S PAGE
68 Strong point
69 John Goodman's kingly role
70 Least loony
71 Kuwait, Qatar, etc.
74 "Sail —— Ship of State!"
75 Beatles album label
77 It can be candied
79 Lamb's mother
80 Neighbor of Que.
81 THEATER-PAGE HEADING
84 "Aspects ——," Webber musical
87 Ht. above sea level
88 PAGE 3
91 Piano key
95 Copycat
98 Sight site
100 Goes by jet: slang
101 The boob tube
102 Wimbledon winner, 1966
104 Stand by for
105 Disregarding authority
106 AD FEATURE
109 Louis Quatorze, e.g.
110 Von Stroheim
111 Frogs' acquaintances
112 Something tabooed
113 After-bath sprinkle
114 Low pedestal base
115 Shah Jehan's city
116 Fifty-fifty
117 Thomas —— Edison
118 Wild plum
119 Big Business monogram
120 Back talk
121 Kind of plaid

DOWN

1 Sorrowful state
2 Critical approval
3 A mile —— (fast)
4 'Bye syllables
5 Athletics
6 Western lake resort
7 Feedbag filler
8 Likely customers
9 Item for keeping a portal ajar
10 Give the slip to
11 Priest's wardrobe
12 Handel's "Messiah," for one
13 Hang up the gloves
14 Said the same thing
15 "—— Our Night," 1941 film
19 Coral island
20 Gurgling sound
23 City famed for a Bible version
26 FIRST MUSIC AND DANCE PLACE
27 Feel the need for
28 Be ready to ambush
30 Nag, nag, nag
34 —— generis (unique)
35 "A poem lovely ——"
38 Both: prefix
39 Hebrew month
41 MOVIE SECTION
43 U.K. flyers
45 Thumbs-down vote
46 Portugal's second city
47 Sable's relative
48 Most wily
49 Titania's mate
50 Roosevelt middle name
51 Pasty-faced
54 Entr' ——
55 Trembly ailment
59 Tout's offering
60 Communion cup
62 Naldi of old flicks
64 Bygone bird
67 —— trump (early bridge bid)
70 Undercover figure
72 Brooks and Gibson
73 —— Jima
76 Inventor's protection
78 Uninflected voices
82 Atom
83 Bit on
85 Abbrs. for Knox and Dix
86 Stuntman Knievel
89 Lachrymose drops
90 Greek deity of discord
92 Including everything
93 Intend firmly
94 Sammy Davis book
95 Size up
96 Walk the beat
97 Physicist Fermi
99 1945 conference city
101 Falcons' weapons
103 Be muscle-sore
104 Separated
105 Bowlers' aisles
107 Bear of cartoons
108 PBS science program
113 Catch-me game



Solutions to last week's puzzles appear on page 13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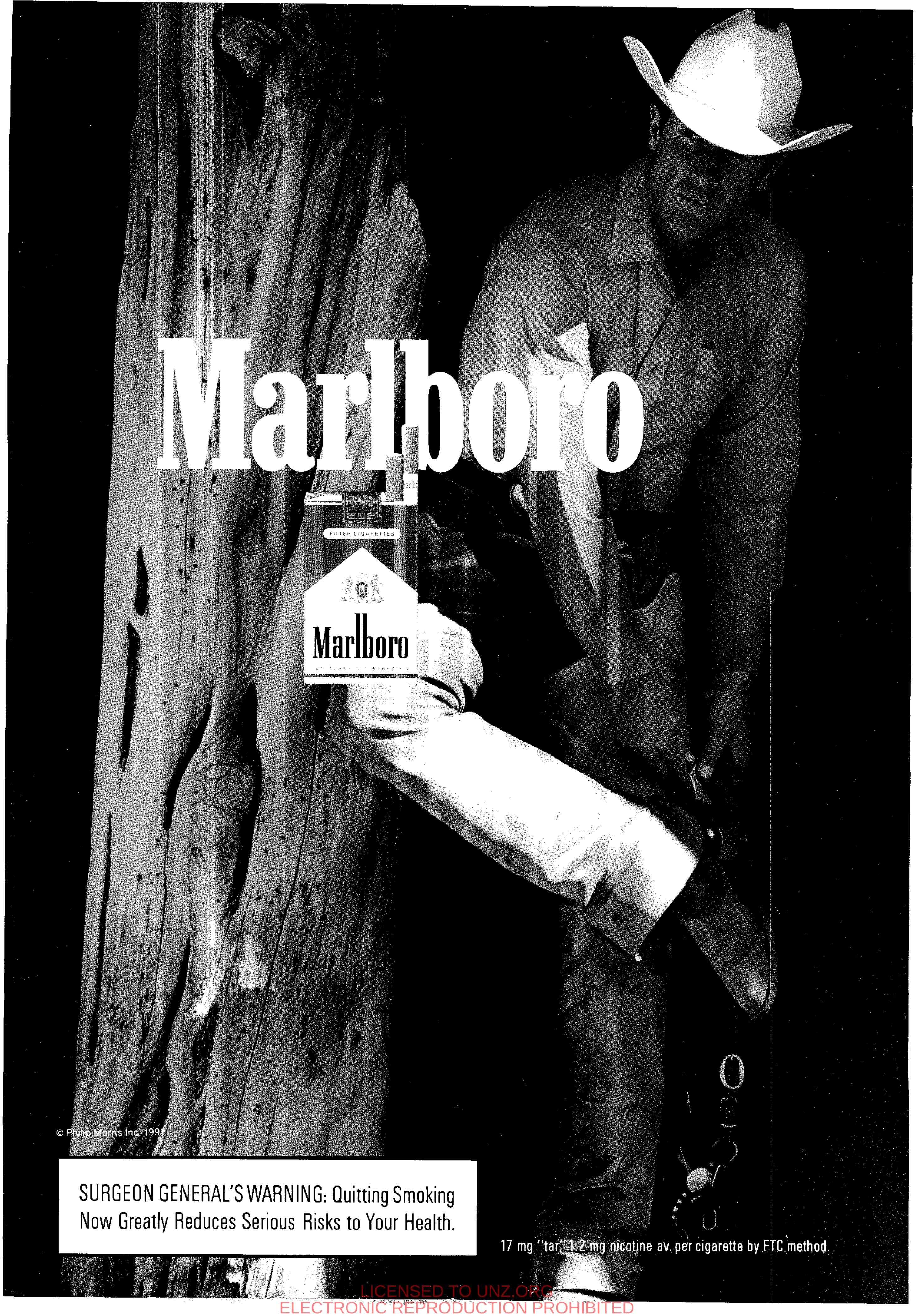
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